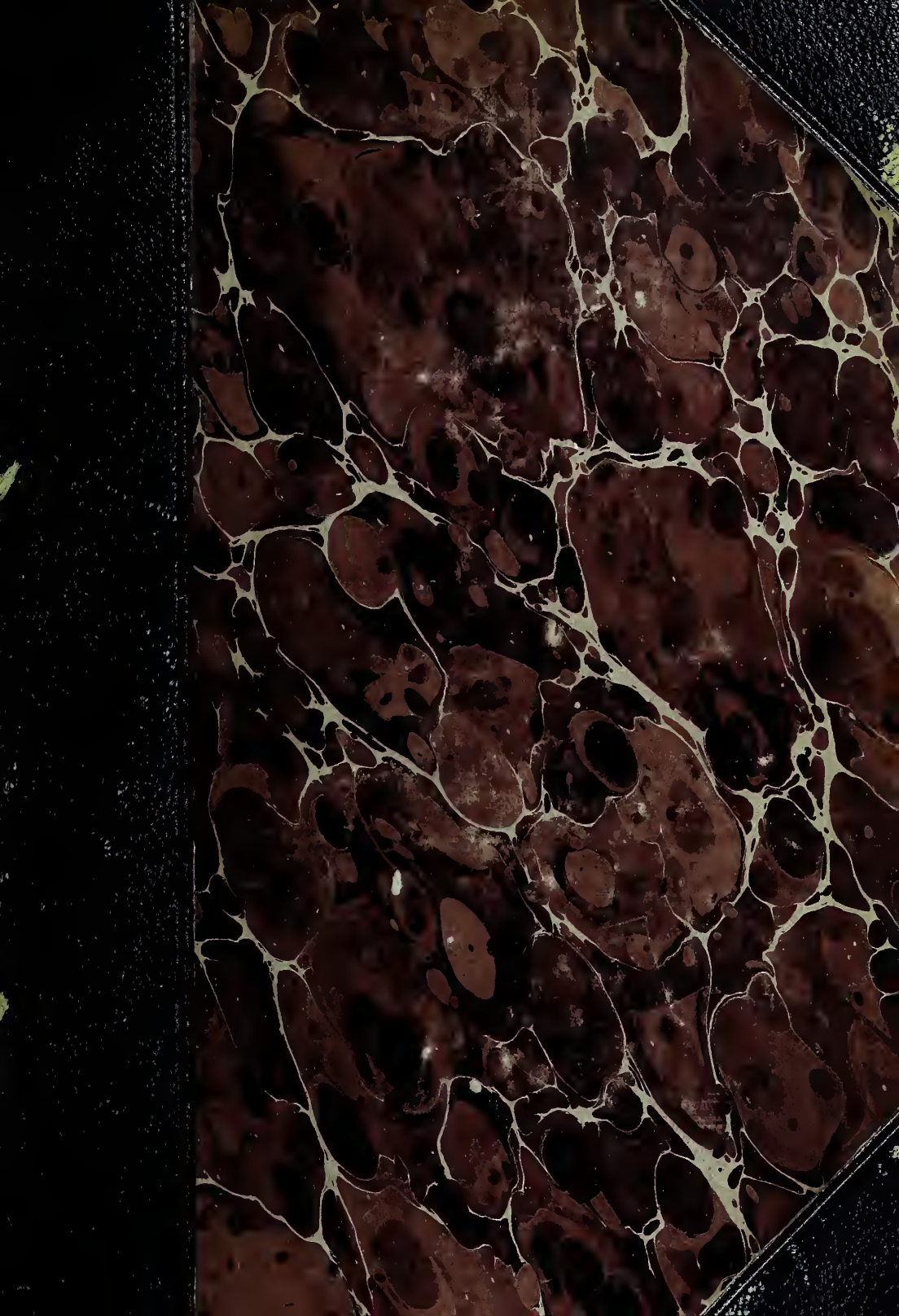

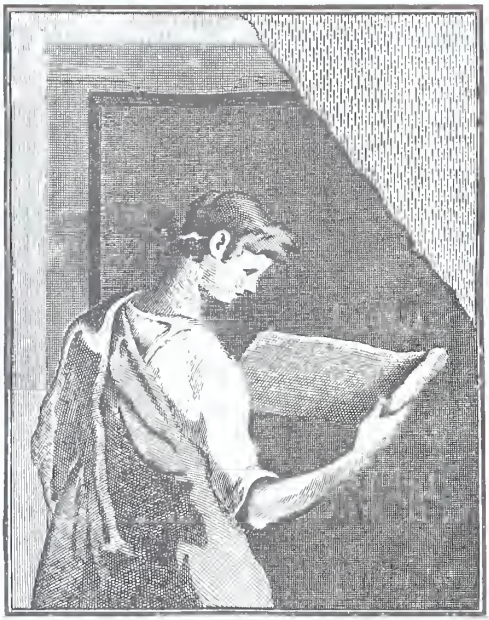

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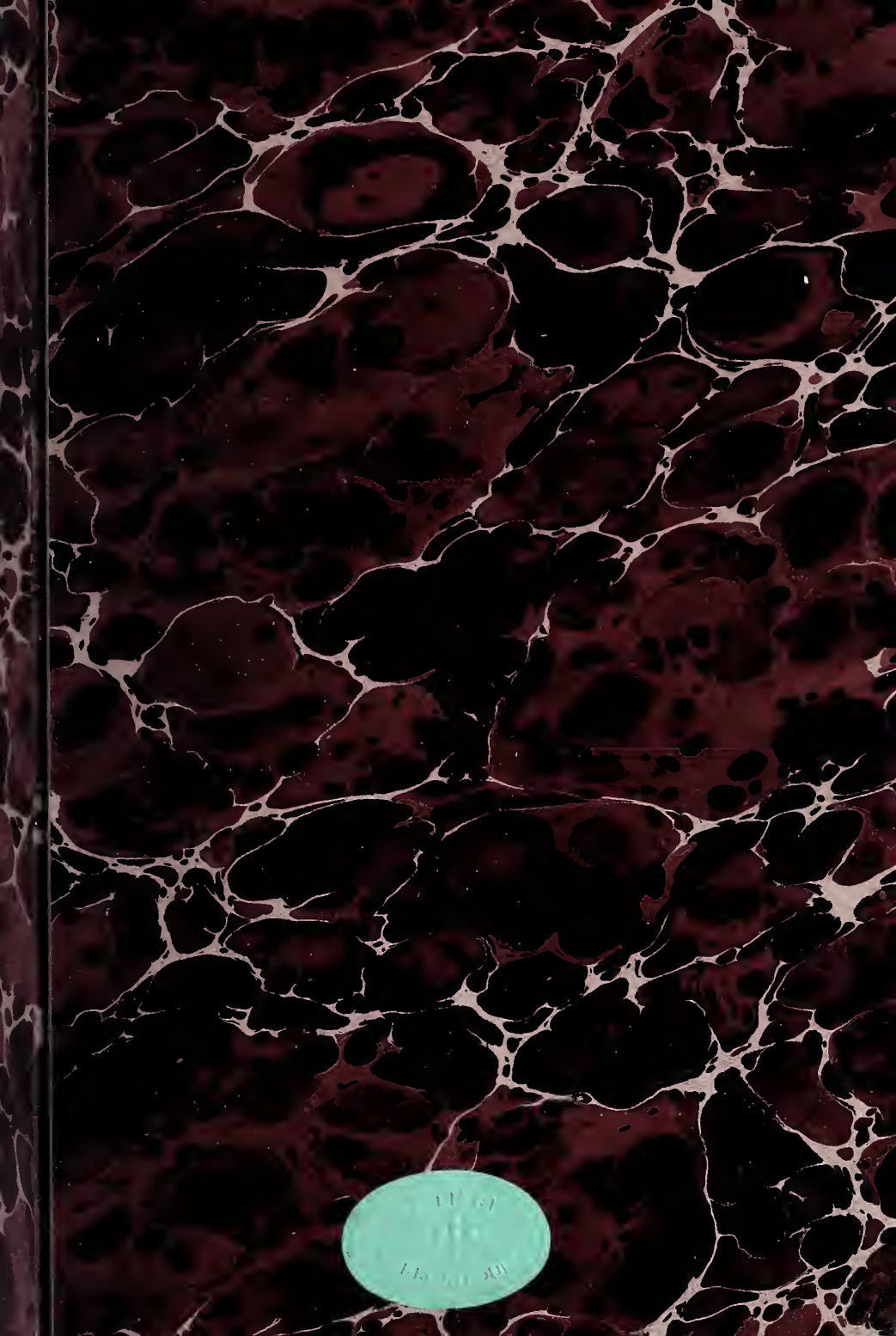

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*** *The Numbers of the PICTURES follow from left to right, the first Number being over the door.*

In the sizes of the Paintings, the height is always placed before the width.

GALLERY No. I.

1—Landscape View: from Wynnstay Park, looking over Llangollen .. .. *Richard Wilson*, R.A.
Canvas—70 *in.* by 93 *in.* Lent by Sir Watkin W. Wynn, Bart., M.P.

2—Don Balthazar Carlos, Prince of Asturias *Don Diego Velasquez.*
Canvas—56½ *in.* by 37½ *in.* Lent by the Marquis of Westminster.

3—A Landscape .. .. *Rembrandt Van Ryn.*
Canvas—52 *in.* by 65 *in.* Lent by Lord Overstone.

4—Portrait of Henry, Earl of Suffolk *Sir Joshua Reynolds*, P.R.A.
Canvas—52 *in.* by 39½ *in.* Lent by the Earl of Suffolk.

5—The Triumph of Religion .. .. .. *Peter Paul Rubens.*
Panel—25½ *in.* by 36 *in.* Lent by Baroness Gray of Gray.

6—La Vierge aux Rochers .. .. .. *Lionardo da Vinci.*
Panel—73 *in.* by 46 *in.* Lent by the Earl of Suffolk.

7—Sir William Chambers, R.A. *Sir Joshua Reynolds*, P.R.A.
Panel—50½ *in.* by 40 *in.* The Property of the Royal Academy.

8—Le Raboteur .. .. *Annibale Caracci.*
Canvas—21½ *in.* by 29 *in.* Lent by the Earl of Suffolk.

9—Landscape: Hagar in the Wilderness .. *Francesco Mola.*
Canvas—38½ *in.* by 39 *in.* Lent by the Earl of Suffolk.

10—Las Meniñas .. .. *Don Diego Velasquez.*
Canvas—56 *in.* by 48½ *in.* Lent by Mrs. Bankes, Kingston Lacy.

11—The Medici Family .. .. .. *Sebastiano del Piombo.*
Panel—4½ *in.* by 59 *in.* Lent by the Trustees of the late Lord Taunton.

12—Piazza di San Marco, Venice .. .. .. *Francisco Guardi.*
Canvas—16 *in.* by 27 *in.* Lent by John Henderson, Esq.

13—Interior of a Tavern: Paying the Reckoning
Peter De Hooge.
Canvas—28 *in.* by 25¼ *in.* Lent by the Marquis of Bute.

14—Equestrian Portrait of Philip IV. *Don Diego Velasquez.*
Canvas—17 *in.* by 15½ *in.* Lent by Sir William Miles, Bart.

15—The Doctor .. .. *Jan Steen.*
Panel—24 *in.* by 19 *in.* Lent by Thomas Baring, Esq., M.P.

16—St. Jerome .. .. *Girolamo Savaldo.*
Canvas—47½ *in.* by 63 *in.* Lent by Right Hon. Henry Austin Layard.

17—Portrait of Mary Beatoun .. .. *Sir Antonio Moro.*
Panel—45 *in.* by 41½ *in.* Lent by the Earl of Suffolk.

18—Landscape: a frost scene with figures *Arnold Van der Neer.*
Canvas—36½ *in.* by 43 *in.* Lent by the Marquis of Bute.

19—A Landscape .. .. *Minderhout Hobbema.*
Canvas—38 *in.* by 51 *in.* Lent by the Marquis of Bute.

20—Michael Angelo: an imaginary Portrait. From the Manfrini Gallery, Venice, where it was so called
Giovanni Battista, called *Moroni.*
Canvas—44½ *in.* by 34 *in.* Lent by Baron Meyer de Rothschild.

21—Landscape: Evening. The Decline of the Roman Empire .. .. *Claude Lorraine.*
Canvas—28½ *in.* by 39 *in.* Lent by the Marquis of Westminster.

22—The Storm .. .. *Gaspar Poussin.*
Canvas—79 *in.* by 60 *in.* Lent by Sir William Miles, Bart.

23—The First Lord De la Warr .. .. .. *Hans Holbein.*
Panel—52 *in.* by 30½ *in.* Lent by R. S. Holford, Esq., M.P.

24—A Marine Piece .. .. *John Sell Cotman.*
Canvas—22 *in.* by 29 *in.* Lent by Charles H. Gurney, Esq.

25—A Cock-fight: the painter has introduced his own portrait, seated in the centre of the picture, wearing a white cap .. .. *Jan Steen.*
Canvas—32 *in.* by 45 *in.* Lent by the Marquis of Bute.

26—A Portrait .. .. *Sir Ant. Vandyke.*
Canvas—75 *in.* by 51 *in.* Lent by R. S. Holford, Esq., M.P.

27—Landscape: View of Llangollen .. .. *Richard Wilson*, R.A.
Canvas—70 *in.* by 93 *in.* Lent by Sir Watkin W. Wynn, Bart.

GALLERY No. II.

28—A Lawyer in his Cabinet .. .. *Adrian Van Ostade.*
Panel—14 *in.* by 12 *in.* Lent by the Marquis of Bute.

29—Gipsies Reposing .. .. *Rembrandt Van Ryn.*
Panel—13½ *in.* by 18½ *in.* Lent by Sir Henry Hoare, Bart., M.P.

30—A Holy Family .. .. *Sir Ant. Vandyke.*
Canvas—46 *in.* by 41½ *in.* Lent by Sir Anthony de Rothschild, Bart.

31—San Cirillo .. .. *Francisco Zurbaran.*
Canvas—36 *in.* by 12 *in.* Lent by the Duke of Sutherland.

32—Landscape: with figures .. .. *John Crome.*
Panel—25 *in.* by 21 *in.* Lent by J. E. Fordham, Esq.

33—St. Luke painting the Virgin and Child *Giulio Romano.*
Panel—17 *in.* by 12½ *in.* Lent by the Marquis of Westminster.

34—Sheep-washing .. .. *Sir David Wilkie*, R.A.
Panel—35 *in.* by 53 *in.* Lent by Mrs. Gibbons.

35—Columbus explaining the project of his intended Voyage for the Discovery of the New World, in the Convent of La Rabida .. *Sir David Wilkie*, R.A.
Canvas—56¾ *in.* by 73¼ *in.* Lent by R. S. Holford, Esq., M.P.

36—The Salutation .. .. *Rembrandt Van Ryn.*
Panel—22 *in.* by 18½ *in.* Lent by the Marquis of Westminster.

37—Landscape: the Rise of the Roman Empire. *Claude Lorraine.*
Canvas—25½ *in.* by 38 *in.* Lent by the Marquis of Westminster.

38—The Guitar Player .. .. *Sir Ant. Vandyke.*
Canvas—61 *in.* by 43 *in.* Lent by Thomas Baring, Esq., M.P.

39—An Old Woman .. .. *Rembrandt Van Ryn.*
Canvas—29½ *in.* by 25 *in.* Lent by Lord Overstone.

40—Algernon Percy, Earl of Northumberland, his Countess, and their Child .. .. .. *Sir Ant. Vandyke.*
Canvas—50¼ *in.* by 68¼ *in.* Lent by the Marquis of Salisbury.

41—A Landscape, with figures .. .. .. *Richard Wilson*, R.A.
Canvas—30 *in.* by 38½ *in.* Lent by Sir Henry Hoare, Bart., M.P.

42—Portrait of a Burgomaster in his Study *Gerard Terburgh.*
Canvas—28 *in.* by 23 *in.* Lent by the Marquis of Bute.

43—Sigismunda .. .. *William Hogarth.*
Canvas—39 *in.* by 49½ *in.* Lent by J. H. Anderdon, Esq.

44—A Portrait of Himself when Young *Thomas Gainsborough*, R.A.
Canvas—23 *in.* by 19½ *in.* Lent by George Richmond, Esq., R.A.

45—Fruit and Flowers .. .. *Jan Van Huysum.*
Panel—32 *in.* by 23½ *in.* Lent by the Marquis of Westminster.

46—Portrait of the Condé Duque de Olivarez, Prime Minister to Philip IV. .. .. .. *Don Diego Velasquez.*
Canvas—26½ *in.* by 22½ *in.* Lent by Francis Clare Ford, Esq.

47—View of Venice .. .. .. *Antonio Canal*, called *Canaletto.*
Canvas—17 *in.* by 26 *in.* Lent by Sir Henry Hoare, Bart., M.P.

48—Portrait of the Marchese Tarragnio *Tiziano Vecelli*, called *Titian.*
Canvas—49½ *in.* by 38 *in.* Lent by Mrs. Bankes, Kingston Lacy.

49—The Lion Hunt .. .. *Francis Snyders.*
Canvas—72½ *in.* by 139 *in.* Lent by the Marquis of Westminster.

50—A Portrait .. .. *Giacopo Robusti*, called *Tintoretto.*
Canvas—44½ *in.* by 35½ *in.* Lent by R. S. Holford, Esq., M.P.

51—An Angel .. .. *Bartolomé Esteban Murillo.*
Canvas—23 *in.* by 21 *in.* Lent by Mrs. Bankes, of Kingston Lacy.

52—A View of Venice .. .. *Antonio Canal*, called *Canaletto.*
Canvas—17 *in.* by 26 *in.* Lent by Sir Henry Hoare, Bart., M.P.

53—Haman and Mordecai .. .. *Gerbrant Eckhout.*
Canvas—39 *in.* by 48 *in.* Lent by the Marquis of Bute.

54—The Offerings of the Wise Men .. .. *Svardo Bartolommeo*, called *Il Bramantino.*
Panel—22 *in.* by 21¾ *in.* Lent by the Right Hon. H. Austin Layard.

55—The Coronation of the Virgin .. .. *Albert Durer.*
Panel—36 *in.* by 31 *in.* Lent by the Marquis of Lothian.

56—Virgin and Child and St. John, with SS. Joachim and Anna .. .. *Andrea Mantegna.*
Canvas—28 *in.* by 24 *in.* Lent by Lady Eastlake.

57—Portrait of a Doge .. .. *Tiziano Vecelli*, called *Titian.*
Canvas—37 *in.* by 30 *in.* Lent by John Ruskin, Esq.

58—Christ on the Mount of Olives .. .. *Andrea Mantegna.*
Panel—24½ *in.* by 31½ *in.* Lent by Thomas Baring, Esq., M.P.

59—A Predella . . . . . *Raphael Sanzio.*
Panel—9½ *in.* by 33½ *in.* Lent by Sir William Miles, Bart.

60—The Adoration of the Magi . . . . . *Paolo Veronese.*
Panel—18 *in.* by 18 *in.* Lent by E. W. Cooke, Esq., R.A.

61—The Virgin, Infant Christ, and St. John *Raphael Sanzio.*
Panel—32 *in.* by 22 *in.* Lent by Mrs. Bankes, Kingston Lacy.

62—A Virgin and Child . . . . . *Bernardino Luini.*
Panel—19 *in.* by 17 *in.* Lent by the Right Hon. H. Austin Layard.

63—The Wise Men's Offerings . . . . . *Giovanni Bellini.*
Panel—32½ *in.* by 12 *in.* Lent by Sir William Miles, Bart.

64—A Portrait: "Il Gentile Cavaliere" *Giovanni Battista Moroni.*
Canvas—38¼ *in.* by 31 *in.* Lent by John Samuel, Esq.

65—San P. Thomas . . . . . *Francisco Zurbaran.*
Canvas—42 *in.* by 12 *in.* Lent by the Duke of Sutherland.

66—Three Portrait Heads of King Charles I. Painted for Bernini's bust . . . . . *Sir Ant. Vandyke.*
Canvas—32½ *in.* by 39 *in.* Lent by Her Majesty, from Windsor Castle.

67—Old Woman feeding a Dog . . . . . *Gabriel Metzu.*
Panel—16¾ *in.* by 12½ *in.* Lent by the Marquis of Bute.

68—A Landscape . . . . . *John Crome.*
Canvas—13½ *in.* by 20 *in.* Lent by Charles H. Gurney, Esq.

GALLERY No. III.

69—Portrait of Robert, First Marquis of Westminster
Thomas Gainsborough, R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by the Marquis of Westminster.

70—Landscape: The Mill .. .. *Jacob Ruysdael.*
Panel—20 *in.* by 26 *in.* Lent by Thomas Baring, Esq., M.P.

71—Portrait of Mary Wortley Montague, Countess of Bute .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—93 *in.* by 57 *in.* Lent by the Marquis of Bute.

72—Portrait of Miss Leigh: a study
Sir Joshua Reynolds, P.R.A.
Panel—23 *in.* by 17 *in.* Lent by Richard Newsham, Esq.

73—The Canale Reggio, Venice *Antonio Canal*, called *Canaletto.*
Canvas—18 *in.* by 30½ *in.* Lent by John Henderson, Esq.

74—Omnia Vanitas .. .. .. *Tiziano Vecelli*, called *Titian.*
Canvas—49½ *in.* by 47 *in.* Lent by Mrs. Bankes, of Kingston Lacy.

75—Portrait of Queen Henrietta Maria
Sir Anthony Vandyke.
Canvas—81 *in.* by 51 *in.* Lent by Her Majesty, from Windsor Castle.

76—Portrait of John Earl of Suffolk
Sir Thomas Lawrence, P.R.A.
Panel—50½ *in.* by 40 *in.* Lent by the Earl of Suffolk.

77—Landscape, with Figures Fishing with a Net
Rembrandt Van Ryn.
Panel—39½ *in.* by 61 *in.* Lent by the Marquis of Westminster.

78—Ixion embracing a Cloud in the Form of Juno *Peter Paul Rubens.*
Canvas—66 *in.* by 96 *in.* Lent by the Marquis of Westminster.

79—Portrait of Mrs. Siddons as the Tragic Muse *Sir Joshua Reynolds*, P.R.A.
Canvas—93 *in.* by 58 *in.* Lent by the Marquis of Westminster.

80—A Holy Family .. .. *Peter Paul Rubens.*
Canvas—69 *in.* by 81½ *in.* Lent by Sir William Miles, Bart.

81—Portrait of Sir Joshua Reynolds, P.R.A. *Sir Joshua Reynolds*, P.R.A.
Panel—50½ *in.* by 40 *in.* The Property of the Royal Academy.

82—A Landscape: Going to market *Thomas Gainsborough*, R.A.
Canvas—48 *in.* by 58 *in.* Lent by Mrs. Gibbons.

83—Portrait of Madame St. Croix .. *Sir Anthony Vandyke.*
Canvas—81 *in.* by 46 *in.* Lent by Her Majesty, from Windsor Castle.

84—A Holy Family .. .. .. *Bartolomé Esteban Murillo.*
Canvas—42 *in.* by 38 *in.* Lent by Sir William Miles, Bart.

85—The Death of General Wolfe: Victor on the heights of Abraham, near Quebec, 13th September, 1759 .. .. *Benjamin West*, P.R.A.
Canvas—59½ *in.* by 84 *in.* Lent by the Marquis of Westminster.

86—Portrait of Andrade .. .. *Bartolomé Esteban Murillo.*
Canvas—78 *in.* by 46 *in.* Lent by Thomas Baring, Esq., M.P.

87—The Last Supper, by Lionardo da Vinci: Copy by his Pupil, the head of Christ traditionally attributed to Da Vinci himself .. .. *Marco d' Oggione.*
Canvas—119 *in.* by 309¼ *in.* The Property of the Royal Academy.

88—St. Bruno at his Devotions: founder of the Chartreuse, died 1101 .. .. *Andrea Sacchi.*
Canvas—72 *in.* by 49 *in.* Lent by the Marquis of Westminster.

89—The Rape of the Sabines .. .. .. *Nicholas Poussin.*
Canvas—59½ *in.* by 82 *in.* Lent by Sir Henry Hoare, Bart., M.P.

90—Teniers' Chateau, with Portraits of Himself, his Wife, and his Gardener .. *David Teniers, the Younger.*
Canvas—48 *in.* by 99 *in.* Lent by the Marquis of Westminster.

91—"The Blue Boy:" Portrait of Master Buthall *Thomas Gainsborough,* R.A.
Canvas—70 *in.* by 48 *in.* Lent by the Marquis of Westminster.

92—Portrait of Nicholas Berghem, the celebrated Landscape Painter .. .. *Rembrandt Van Ryn.*
Panel—28½ *in.* by 25½ *in.* Lent by the Marquis of Westminster.

93—Infants at Play, in a Landscape .. .. *Nicholas Poussin.*
Canvas—21 *in.* by 15 *in.* Lent by the Marquis of Westminster.

94—Portrait of a Lady .. .. *Tiziano Vecelli,* called *Titian.*
Canvas—43 *in.* by 34 *in.* Lent by the Marquis of Bute.

95—A Landscape: The Mill .. .. *Minderhout Hobbema.*
Canvas—36 *in.* by 51 *in.* Lent by Lord Overstone.

96—The Muses .. .. .. *Giacopo Robusti,* called *Tintoretto.*
Canvas—80 *in.* by 121 *in.* Lent by Her Majesty, from Hampton Court.

97—Portrait of a Cardinal .. .. .. *Peter Paul Rubens.*
Canvas—44 *in.* by 33 *in.* Lent by Earl Spencer.

98—Landscape, with the Story of Arcas and Calisto *Nicholas Poussin.*
Canvas—35 *in.* by 45 *in.* Lent by the Marquis of Westminster.

99—Portrait: the Wife of Nicholas Berghem *Rembrandt Van Ryn.*
Panel—28½ *in.* by 25 *in.* Lent by the Marquis of Westminster.

100—The Israelites returning thanks for the Water in the Desert .. .. *Nicholas Poussin.*
Canvas—21 *in.* by 17 *in.* Lent by the Marquis of Westminster.

101—The Good Shepherd . . . . . *Bartolomé Esteban Murillo.*
Canvas—65 *in.* by 42 *in.* Lent by Baron Lionel de Rothschild.

102—View of Viset-on-the-Maas, near Maestricht
Jacob Gerretze, called *Cuyp.*
Canvas—49 *in.* by 96 *in.* Lent by the Marquis of Bute.

103—Small Equestrian Portrait *Sir Joshua Reynolds,* P.R.A.
Canvas—29 *in.* by 24 *in.* Lent by the Dowager Countess of Essex.

104—Venice: San Pietro di Castelli
Antonio Canal, called *Canaletto.*
Canvas—18 *in.* by 30 *in.* Lent by John Henderson, Esq.

105—Portrait of Mrs. Beaufoy . . *Thomas Gainsborough,* R.A.
Canvas—91½ *in.* by 59 *in.* Lent by Sir William Heathcote, Bart.

106—Portrait of a celebrated Singer *Thomas Gainsborough,* R.A.
Canvas—26½ *in.* by 24½ *in.* Lent by Messrs. Hogarth and Sons.

107—A Landscape: Mercury and Argus . . *Claude de Lorraine.*
Canvas—23 *in.* by 29 *in.* Lent by C. Sackville Bale, Esq.

GALLERY No. IV.

108—Portrait, with a Manuscript . . . . *Hans Holbein.*
Panel—24 *in.* by 18 *in.* Lent by Her Majesty, from Windsor Castle.

109—Charles Gerard, of Brandon, First Earl of Macclesfield . . . . . *Sir Ant. Vandyke.*
Canvas—54 *in.* by 40 *in.* Lent by the Marquis of Salisbury.

110—The Holy Family . . . . . *Andrea del Sarto.*
Panel—42 *in.* by 30½ *in.* Lent by Baron Lionel de Rothschild.

111—Portrait of John, Elector of Saxony . . *Hans Holbein.*
Panel—24 *in.* by 18½ *in.* Lent by R. S. Holford, Esq., M.P.

112—The Assumption of the Virgin . . *Bartolomé Esteban Murillo.*
Canvas—35½ *in.* by 25 *in.* Lent by Capt. Arthur C. Tupper.

113—Narcissus . . . . . *Bernardino Luini.*
Panel—10 *in.* by 9 *in.* Lent by Lady Taunton.

114—The Vision of St. Francis . . . . *Ludovico Caracci.*
Copper—9¾ *in.* by 7 *in.* Lent by the Marquis of Westminster.

115—The Judgment of Solomon
Giorgio Barbarelli, called *Giorgione.*
Unfinished picture: the composition not completed by the introduction of the children.
Canvas—81½ *in.* by 124 *in.* Lent by Mrs. Bankes, of Kingston Lacy.

116—The Virgin and Child, attended by Angels
Pietro della Francesca.
Panel—41¼ *in.* by 31½ *in.* Lent by Alfred Seymour, Esq.

117—Death of St. Anne . . . . . *Albert Durer.*
On paper—11¼ *in.* by 8 *in.* Lent by the Marquis of Bute.

118—The Virgin and Child, surrounded by Saints
Benozzo Gozzoli.
Panel—11½ *in.* by 8½ *in.* Lent by C. Sackville Bale, Esq.

119—Portraits of the Princess Charlotte Augusta, Princess Augusta Sophia, and Princess Elizabeth
Thomas Gainsborough, R.A.
Canvas—51 *in.* by 75½ *in.* (This picture was originally a full length.)
Lent by Her Majesty, from Buckingham Palace.

120—The Card Players . . . . . *David Teniers.*
Panel—21½ *in.* by 27 *in.* Lent by the Marquis of Bute.

121—Portrait of Sir Thomas More . . . . . *Hans Holbein.*
Panel—29 *in.* by 23½ *in.* Lent by Henry Huth, Esq.

122—A Street Scene . . . . . *Jan Van der Heyden.*
Copper—18 *in.* by 24½ *in.* Lent by the Marquis of Bute.

123—Peasant Children . . . . . *Thomas Gainsborough,* R.A.
Canvas—49½ *in.* by 39½ *in.* Lent by Sir Henry Hoare, Bart., M.P.

124—A Landscape: Going to market *Thomas Gainsborough*, R.A.
Canvas—47 *in.* by 57½ *in.* Lent by Sir Henry Hoare, Bart., M.P.

125—Santa Rufina .. .. *Bartolomé Esteban Murillo.*
Canvas—36½ *in.* by 26 *in.* Lent by the Duke of Sutherland.

126—Portrait of Sir Peter Paul Rubens *Peter Paul Rubens.*
Panel—33½ *in.* by 24 *in.* Lent by Her Majesty, from Windsor Castle.

127—View of a Dairy Farm near the Hague *Paul Potter.*
Panel—15½ *in.* by 20 *in.* Lent by the Marquis of Westminster.

128—A Surgeon probing a Wound .. .. .. *Gerard Douw.*
Panel—11 *in.* by 13 *in.* Lent by John Grant, Esq., of Kilgraston.

129—Landscape: Elijah and the Ravens *Washington Allston*, A.R.A.
Canvas—48½ *in.* by 72 *in.* The Trustees of the late Lord Taunton.

130—A Holy Family .. .. *Sebastian del Piombo.*
Panel—38 *in.* by 42 *in.* Lent by Thomas Baring, Esq., M.P.

131—Santa Justa .. .. *Bartolomé Esteban Murillo.*
Canvas—36½ *in.* by 26 *in.* Lent by the Duke of Sutherland.

132—A Battle-piece .. .. *Salvator Rosa.*
Copper—13½ *in.* by 17½ *in.* Lent by John Grant, Esq., of Kilgraston.

133—A French Family .. .. *Jean Baptiste Greuze.*
Canvas—12 *in.* by 15 *in.* Lent by Sir Anthony de Rothschild, Bt.

134—Portrait of the Wife of Sir Peter Paul Rubens *Peter Paul Rubens.*
Panel—32½ *in.* by 22 *in.* Lent by Her Majesty, from Windsor Castle.

135—A Holy Family .. .. *Fra Bartolommeo.*
Panel—54 *in.* by 41½ *in.* Lent by Sir Henry Hoare, Bart., M.P.

136—A Coast Scene .. .. *Thomas Gainsborough*, R.A.
Canvas—39 *in.* by 49½ *in.* Lent by the Marquis of Westminster.

137—St. Andrew .. .. *Francisco Zurbaran.*
Canvas—57 *in.* by 23½ *in.* Lent by the Duke of Sutherland.

138—A Landscape .. .. *Philip de Koningh.*
Canvas—30½ *in.* by 23½ *in.* Lent by the Duke of Sutherland.

139—Portrait of Philip IV. . . . . *Peter Paul Rubens.*
Canvas—46½ *in.* by 39 *in.* Lent by Earl Spencer.

140—An Unfinished Sketch *Giacopo Robusti,* called *Tintoretto.*
Canvas—37½ *in.* by 78 *in.* Lent by John Ruskin, Esq.

141—Assumption of the Virgin . . . . . *Lorenzo di Credi.*
Panel—35½ *in.* by 17 *in.* Lent by Lord Overstone.

142—A Landscape: The Sacrifice . . . . . *Claude Lorraine.*
Canvas—68½ *in.* by 99 *in.* Lent by Sir William Miles, Bart.

143—Angel at the Tomb . . . . . *Andrea Mantegna.*
Panel—16½ *in.* by 12 *in.* Lent by Lady Taunton.

144—A Head of Christ . . . . *Spagnuolo, called Lo Spagna.*
Panel—10 *in.* by 7 *in.* Lent by H. Nugent Bankes, Esq.

145—Portrait of the Queen of Philip IV. *Peter Paul Rubens.*
Canvas—46½ *in.* by 38½ *in.* Lent by Earl Spencer.

146—A Landscape: The subject of Peter Martyr in the foreground . . . . . *Giovanni Bellini.*
Panel—40 *in.* by 66 *in.* Lent by Lady Eastlake.

147—Portrait of Edward VI. . . . . *Hans Holbein.*
Panel—51 *in.* by 29 *in.* Lent by the Duke of Northumberland.

148—A Landscape: The Thames from Richmond Hill *Sir Joshua Reynolds,* P.R.A.
Canvas—27 *in.* by 35½ *in.* Lent by Thomas Baring, Esq., M.P.

149—Vittoria Colonna . . . . . *Sebastiano del Piombo.*
Panel—20½ *in.* by 18 *in.* Lent by Edward White, Esq.

150—Portrait . . . . . *Peter Paul Rubens.*
Canvas—46 *in.* by 36 *in.* Lent by Earl Spencer.

151—A Holy Family . . . . . *Michael Angelo Buonarotti.*
Unfinished. Lent by the Trustees of the late Lord Taunton.
Canvas—41 *in.* by 30 *in.*

152—Portrait of a Youth . . . . . *Hans Holbein.*
Panel—23½ *in.* by 17½ *in.* Lent by Her Majesty, from Windsor Castle.

GALLERY No. V.

153—Ancona .. .. *C. Stanfield*, R.A.
Panel—15½ *in.* by 23½ *in.* Lent by F. T. Turner, Esq.

154—Sir Toby, Sir Andrew, and Maria: 'Twelfth Night' *C. R. Leslie*, R.A.
Canvas—29 *in.* by 35½ *in.* Lent by Thomas Baring, Esq., M.P.

155—On the Scheldt, near Liefkenshoeck *C. Stanfield*, R.A.
Canvas—37½ *in.* by 50½ *in.* The Property of the Royal Academy.

156—War .. .. *C. Stanfield*, R.A.
Canvas—26 *in.* by 42½ *in.* Lent by D. Price, Esq.

157—Sancho Panza and Don Pedro Rezio *C. R. Leslie*, R.A.
Canvas—22 *in.* by 31½ *in.* Lent by Maj.-Gen. Sir Travell Phillips.

158—Naples .. .. *C. Stanfield*, R.A.
Canvas—18 *in.* by 30 *in.* Lent by F. W. Cosens, Esq.

159—Ships off the Texel .. .. *C. Stanfield*, R.A.
Canvas—30 *in.* by 48 *in.* Lent by J. Houldsworth, Esq.

160—Sir Roger de Coverley going to Church *C. R. Leslie*, R.A.
Canvas—37½ *in.* by 52 *in.* Lent by John Naylor, Esq.

161—The Heiress . .. . *C. R. Leslie*, R.A.
Canvas—33½ *in.* by 28 *in.* Lent by Richard Newsham, Esq.

162—Roveredo .. . . *C. Stanfield*, R.A.
Panel—15 *in.* by 23½ *in.* Lent by Thomas Williams, Esq.

163—The Battle of Roveredo .. .. .. *C. Stanfield*, R.A.
Canvas—69 *in.* by 107½ *in.* Lent by Samuel Mendel, Esq.

164—The Lady in Comus .. .. *C. R. Leslie*, R.A.
Panel—32 *in.* by 21½ *in.* Lent by James Price, Esq.

165—Dover, before the Erection of the Admiralty Pier
C. Stanfield, R.A.
Panel—17 *in.* by 29 *in.* Lent by Alexander Anderson, Esq.

166—A Skirmish off Heligoland .. .. .. *C. Stanfield*, R.A.
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172—Mr. Charles Dickens, as Bobadil .. .. *C. R. Leslie*, R.A.
Canvas—29 *in.* by 36½ *in.* Lent by Mrs. Gibbons.

173—Münchendam, on the Zuider Zee.. .. *C. Stanfield*, R.A.
Canvas—35½ *in.* by 60 *in.* Lent by Sir William Tite, M.P.

174—Italian Peasants returning from Labour, 1830
Sir Charles Eastlake, P.R.A.
Canvas—32½ *in.* by 44 *in.* Lent by Mrs. Gibbons.

175—The Bass Rock .. .. *C. Stanfield*, R.A.
Canvas—32 *in.* by 51 *in.* Lent by W. Moir, Esq.

176—La Rochelle: Homeward bound .. .. *C. Stanfield*, R.A.
Canvas—32 *in.* by 47 *in.* Lent by Alfred Brooks, Esq.

177—On the Scheldt .. .. *C. Stanfield*, R.A.
Canvas—28½ *in.* by 41½ *in.* Lent by Ralph Brocklebank, Esq.

178—The Rape of the Lock .. .. *C. R. Leslie*, R.A.
Canvas—49 *in.* by 66½ *in.* Lent by Mrs. Gibbons.

204—Charles II. and Lady Margaret Bellenden: 'Old Mortality' .. .. *C. R. Leslie*, R.A.
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205—Ancona .. .. *C. Stanfield*, R.A.
Panel—15½ *in.* by 23 *in.* Lent by W. Twopeny, Esq.

206—Venice .. .. *C. Stanfield*, R.A.
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207—Amalfi .. .. *C. Stanfield*, R.A.
Panel—15½ *in.* by 23 *in.* Lent by W. Twopeny, Esq

208—The Coronation of Queen Victoria: Her Majesty receiving the Sacrament .. .. *C. R. Leslie*, R.A.
Canvas—37 *in.* by 73 *in.* Lent by Her Majesty, from Windsor Castle.
*** The names of the personages represented are painted on the frame.

209—The Mew Stone, Plymouth Sound .. *C. Stanfield*, R.A.
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210—Lady Carlisle bringing the Pardon to her Father *C. R. Leslie*, R.A.
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211—The Passage of the Magra by the French *C. Stanfield*, R.A.
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213—The Day after Trafalgar .. .. .. *C. Stanfield*, R.A.
Canvas—25½ *in.* by 41½ *in.* Lent by James Price, Esq.

214—Portrait of C. R. Leslie, Esq., R.A., 1828 *C. R. Leslie*, R.A.
Panel—9 *in.* by 6 *in.* Lent by Mrs. Leslie.

215—Anne Page and Slender: 'Merry Wives of Windsor' *C. R. Leslie*, R.A.
Canvas—25 *in.* by 30 *in.* Lent by John Kelk, Esq.

216—The Wooden Walls of Old England .. *C. Stanfield*, R.A.
Canvas—27 *in.* by 44½ *in.* Lent by Joseph Gillott, Esq.

217—The Masquerade: The King, Anne Boleyn, and Cardinal Wolsey: 'Henry VIII.' .. *C. R. Leslie*, R.A.
Canvas—23 *in.* by 33 *in.* Lent by Sam Mendel, Esq.

218—Diana Vernon and Osbaldeston in the Library: 'Rob Roy' .. .. *C. R. Leslie*, R.A.
Panel—9½ *in.* by 7½ *in.* Lent by J. H. S. Mann, Esq.

219—Old Holland .. .. *C. Stanfield*, R.A.
Canvas—47½ *in.* by 41½ *in.* Lent by Arthur C. Burnand, Esq.

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Canvas—34 *in.* by 50 *in.* Lent by Ralph Brocklebank, Esq.

222—Gulliver's Presentation to the Queen of Brobdingnag .. .. *C. R. Leslie*, R.A.
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223—Shipping: Storm passing off .. .. .. *C. Stanfield*, R.A.
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226—A Scene from 'Roderick Random': Reading the Will *C. R. Leslie*, R.A.
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227—The Bay of Naples and Vesuvius .. *C. Stanfield*, R.A.
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228—Savona . . . . . *C. Stanfield*, R.A.
Canvas—45 *in.* by 69 *in.* Lent by Calvert Toulmin, Esq.

228*—View of the Pic du Midi D'Ossau . . *C. Stanfield*, R.A.
Canvas—83 *in.* by 59½ *in.* Lent by J. E. Coleman, Esq.

229—Contemplation . . . . . *C. R. Leslie*, R.A.
Panel—10 *in.* by 12 *in.* Lent by Messrs. Agnew & Sons.

230—Juliet . . . . . *C. R. Leslie*, R.A.
"What if it be a poison which the friar
Subtly hath minister'd to have me dead."—*Romeo and Juliet.*
Canvas—24 *in.* by 17½ *in.* Lent by T. J. Turner, Esq.

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231—General Assembly of the Royal Academy, 1802
H. Singleton.
Canvas—78 *in.* by 102 *in.* The Property of the Royal Academy.

232—Portrait of His Majesty George III.
Sir Joshua Reynolds, P.R.A.
Canvas—108 *in.* by 72 *in.* The Property of the Royal Academy.

233—Portrait of Her Majesty Queen Charlotte
Sir Joshua Reynolds, P.R.A.
Canvas—108 *in.* by 72 *in.* The Property of the Royal Academy.

234—Portrait of the Duke of Northumberland
James Barry, R.A.
Canvas—94 *in.* by 58 *in.*
The Property of the Duke of Northumberland.

235—Portrait of the Artist . . *Sir Thomas Lawrence*, P.R.A.
Canvas—35 *in.* by 27 *in.* The Property of the Royal Academy.

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Sir Joshua Reynolds, P.R.A.
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Philip J. de Loutherbourg, R.A.
Canvas—39 *in.* by 31 *in.* Lent by the Marquis of Westminster.

44—The Cenotaph at Coleorton, in memory of Sir Joshua Reynolds, P.R.A. .. .. *John Constable,* R.A.
Canvas—51 *in.* by 42½ *in.* Lent by Miss Constable.

45—Brathey Bridge, Cumberland
John Crome, known as *Old Crome.*
Canvas—18 *in.* by 24 *in.* Lent by Henry Vaughan, Esq.

46—A Polish Officer .. .. *Sir H. Raeburn*, R.A.
Lent by Sir Henry Holland, Bart.

47—Lear and Cordelia .. *Gilbert Stewart Newton*, R.A.
Canvas—41 *in.* by 35½ *in.* Lent by Louisa, Lady Ashburton.

48—Portrait Sketch of John, third Earl of Bute
Sir Joshua Reynolds, P.R.A.
Canvas—16 *in.* by 12 *in.* Lent by Lord Wharncliffe.

49—Reconciliation: a matured sketch .. .. *Peter Paul Rubens.*
Panel—22 *in.* by 34 *in.* Lent by Lord Ashburton.

50—A Holy Family .. .. *Paolo Cagliari*, called *Veronese.*
Canvas—23 *in.* by 24 *in.* Lent by the Marquis of Westminster.

51—Hampstead Heath .. .. *John Constable*, R.A.
Canvas—26 *in.* by 39 *in.* Lent by Captain Constable, R.N.

52—Sketch for the Holy Family *Sir Joshua Reynolds*, P.R.A.
Canvas—13¼ *in.* by 14¼ *in.* Lent by Lt.-Gen. Sir Hope Grant, G.C.B.

53—The Rape of the Sabines: a matured sketch
Peter Paul Rubens.
Panel—22 *in.* by 34 *in.* Lent by Lord Ashburton.

GALLERY No. II.

54—Portrait of Mrs. Gregory .. *Sir Henry Raeburn*, R.A.
Canvas—47 *in.* by 39 *in.* Lent by Miss Gregory.

55—The Dismissal of Hagar: treated as a domestic scene
Peter Paul Rubens.
Panel—29 *in.* by 41 *in.* Lent by the Marquis of Westminster.

56—The Mill: the miller opening the sluices after a wet night .. .. *Jacob Ruysdael.*
Canvas—34½ *in.* by 44 *in.* Lent by Wynn Ellis, Esq.

57—"A Call at the Red Lion" .. .. .. *George Morland.*
Canvas—28 *in.* by 36 *in.* Lent by the Rev. John Abbiss.

58—Portrait of Cornelis E. de Wagen, of Harlem
Frank Hals.
Panel—16 *in.* by 12 *in.* Lent by Miss James.

59—Jacob and Rachel .. .. *William Dyce,* R.A.
Canvas—23 *in.* by 22½ *in.* Lent by G. C. Schwabe, Esq.

60—Portrait of Lady Harrison *Sir Joshua Reynolds,* P.R.A.
Canvas—49 *in.* by 39 *in.* Lent by Archdeacon Harrison.

61—A Landscape: Cleves in the distance .. *Philip de Köning.*
Canvas—42 *in.* by 65 *in.* Lent by the Marquis of Westminster.

62—The Triumph of Venus .. .. *Francesco Albano.*
Canvas—44 *in.* by 39 *in.* Lent by the Marquis of Westminster.

63—The Woman taken in Adultery
Tiziano Vecellio, called *Titian.*
Canvas—54 *in.* by 60 *in.* Lent by the Marquis of Westminster.

64—A Watermill .. .. *Jacob Ruysdael.*
Panel—21½ *in.* by 27 *in.* Lent by George Field, Esq.

65—Christ Crowned with Thorns
Bartolomé Esteban Murillo.
Canvas—25 *in.* by 21 *in.* Lent by Francis Cooke, Esq.

66—A View of Dort .. .. *Albert Cuyp.*
Panel—18 *in.* by 25½ *in.* Lent by the Marquis of Westminster.

67—Venice: a boat-race on the Grand Canal
Antonio Canale, called *Canalettō.*
Canvas—46 *in.* by 73 *in.* Lent by Wynn Ellis, Esq.

68—The Page Offering a Salver of Perfumed Water
Peter de Hooge.
Canvas—43 *in.* by 36 *in.* Lent by the Earl of Shaftesbury.

69—Portrait of Sir Thomas Harrison, Chamberlain of London .. .. .. *Sir Joshua Reynolds,* P.R.A.
Panel—49 *in.* by 39 *in.* Lent by Archdeacon Harrison.

70—Portrait of a Child Plucking a Rose
Bartholomew Van der Helst.
Canvas—23 *in.* by 19 *in.* Lent by John Grant, of Kilgraston, Esq.

71—Portrait Head of the Duke of Alva *Peter Paul Rubens.*
Panel—19 *in.* by 15 *in.* Lent by the Rt. Hon. W. Cowper-Temple.

72—Salvator Rosa showing his Picture to a Dealer
Daniel Maclise, R.A.
Panel—35 *in.* by 27 *in.* Lent by the Earl of Chesterfield.

73—Santa Maria Maddalena .. .. *Carlo Dolci*
Canvas (octagon)—36 *in.* by 30 *in.*
Lent by Baron Meyer de Rothschild.

74—Santa Margarita .. .. *Francisco Zurbaran.*
Hurst Canvas—64 *in.* by 41 *in.* Lent by Louisa, Lady Ashburton.

75—Two Boy Angels .. ..*Peter Paul Rubens.*
Canvas—34 *in.* by 29 *in.* Lent by the Marquis of Westminster.

76—Vessels Becalmed .. .. *William Vandevelde.*
Canvas—35 *in.* by 49½ *in.* Lent by Wynn Ellis, Esq.

77—Portrait of a Burgomaster .. .. *Rembrandt Van Ryn.*
Canvas—54 *in.* by 45 *in.* Lent by the Earl of Warwick.

78—A Holy Family with St. Catherine .. *Paolo Veronese.*
Canvas—39 *in.* by 61 *in.*
Lent by the Trustees of the late Lord Taunton.

79—St. John with the Lamb .. *Bartolomé Esteban Murillo.*
Canvas—33 *in.* by 28½ *in.* Lent by the Marquis of Westminster.

80—Kermesse at Antwerp .. .. *David Teniers, the Younger.*
Canvas—34½ *in.* by 49 *in.* Lent by Wynn Ellis, Esq.

81—Santa Cecilia .. .. *Carlo Dolci.*
Panel (octagon)—36 *in.* by 30 *in.*
Lent by Baron Meyer de Rothschild.

82—A Magdalen .. .. *Bartolomé Esteban Murillo.*
Canvas—59 *in.* by 41 *in.* Lent by William Wells, Esq.

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83—Portrait of the Duc d'Aremberg: a copy after Vandyke
Thomas Gainsborough, R.A.
Canvas—37 *in.* by 32 *in.* Lent by Edward R. Gardiner, Esq.

84—A Portrait .. .. .. *Tiziano Vecellio*, called *Titian.*
Panel—40 *in.* by 30 *in.* Lent by Thomas Baring, Esq.

85—Il Riposo: a Holy Family, with angels *Nicholas Poussin.*
Canvas—34 *in.* by 26 *in.* Lent by the Marquis of Westminster.

86—The Infant Christ Sleeping *Bartolomé Esteban Murillo.*
Canvas—20 *in.* by 31 *in.* Lent by the Marquis of Westminster.

87—Portrait of Monsignore Lorenzo Pucci *Raphael Sanzio.*
Canvas—38 *in.* by 32 *in.* Lent by the Duke of Abercorn, K.G.

88—A Holy Family: an unfinished picture
Baccio della Porta, called *Fra Bartolommeo.*
Panel—41½ *in.* by 30 *in.* Lent by Thomas Baring, Esq.

89—St. Peter Weeping in the Garden
Josef Ribera, called *Lo Spagnoletto.*
Canvas—29 *in.* by 34 *in.* Lent by John Grant, of Kilgraston, Esq.

90—Our Saviour at a Feast .. .. *Paolo Cagliari Veronese.*
Canvas—29 *in.* by 60 *in.* Lent by the Marquis of Westminster.

91—St. Sebastian .. *Giovanni Battista Cima, da Conegliano.*
Panel—40 *in.* by 16 *in.* Lent by Lady Eastlake.

92—The Virgin: with the Child seated before her, surrounded
by four Saints and the Donator .. .. *Giovanni Bellini.*
Panel—28 *in.* by 68 *in.* Lent by Lady Eastlake.

93—St. Mark .. *Giovanni Battista Cima, da Conegliano.*
Panel—40 *in.* by 16 *in.* Lent by Lady Eastlake.

94—A Lady Professor of Bologna
Giorgio Barbarelli, called *Giorgione.*
Canvas—29 *in.* by 24 *in.* Lent by Louisa, Lady Ashburton.

95—The Miracle of St. Mark: a sketch
Giacomo Robusti, called *Tintoretto.*
Canvas—37 *in.* by 52 *in.* Lent by Miss Burdett Coutts.

96—A Forest Scene, with Cottages: the Figures by John Lingelbach .. .. *Minderhout Hobbema.*
Canvas—34 *in.* by 47 *in.* Lent by the Marquis of Westminster.

97—Murano, the old port of Venice *Sir Aug. W. Callcott*, R.A.
Canvas—29 *in.* by 43½ *in.* Lent by Samuel Cartwright, Esq.

98—Portrait of James Graham, Earl of Montrose
Ascribed to *Sir Ant. Vandyke*, also to *William Dobson.*
Canvas—49 *in.* by 38 *in.* Lent by the Earl of Warwick.

99—Joash Shooting the Arrow of Deliverance
William Dyce, R.A.
Canvas—30 *in.* by 34 *in.* Lent by G. C. Schwabe, Esq.

GALLERY No. III.

100—A Man with a Hawk: the artist's own portrait
James Northcote, R.A.
Canvas—33 *in.* by 28 *in.* Lent by the Marquis of Westminster.

101—Portrait of a Senator .. .. .. *Sebastiano del Piombo.*
Panel—52 *in.* by 39 *in.* Lent by the Marquis of Lansdowne.

102—Portraits of the Countess of Sussex, and her Daughter, Lady Barbara Yelverton, afterwards Baroness Grey de Ruthyn *Thomas Gainsborough*, R.A.
Canvas—88 *in.* by 57 *in.* Lent by the Countess of Loudon.

103—Portrait of the Marchese Spinola .. *Peter Paul Rubens.*
Canvas—44 *in.* by 34 *in.* Lent by the Earl of Warwick.

104—The Cottage Door .. .. .. *Thomas Gainsborough*, R.A.
Canvas—59 *in.* by 46 *in.* Lent by the Marquis of Westminster.

105—Portrait of Mrs. Matthews
Sir Joshua Reynolds, P.R.A.
Canvas—87 *in.* by 57 *in.* Lent by Wynn Ellis, Esq.

106—Portrait of John Count of Nassau, General of Cavalry in the service of William of Orange *Sir Ant. Vandyke.*

Canvas—54 *in.* by 47½ *in.* Lent by Lord Ashburton.

107—Christ Crowned with Thorns *Bartolommeo Schidone.*

Canvas—58½ *in.* by 46 *in.* Lent by John Grant, of Kilgraston, Esq.

108—Portrait of the Daughter of Titian holding a Casket.. .. ..*Tiziano Vecellio,* called *Titian.*

Canvas—36 *in.* by 47 *in.* Lent by the Dowager Countess Cowper.

109—A Woman and Child, with Groups of Fruit *Peter Paul Rubens* and *Francis Snyders.*

Canvas—67 *in.* by 67 *in.* Lent by the Marquis of Bute.

110—The Wolf Hunt .. ..*Peter Paul Rubens.*

Canvas—96 *in.* by 149 *in.* Lent by Lord Ashburton.

111—The Duchess of Buckingham and her Children *Peter Paul Rubens.*

Canvas—63 *in.* by 66 *in.* Lent by Mrs. Culling Hanbury.

112—Portrait of a Lady .. .. *Sir Joshua Reynolds,* P.R.A.

Canvas—49 *in.* by 39 *in.* Lent by Lord Leconfield.

113—Fortune .. .. *Guido Reni.*

Canvas—62 *in.* by 50 *in.* Lent by the Marquis of Westminster.

114—A Portrait .. .. *Rembrandt Van Ryn.*

Canvas—48 *in.* by 37 *in.* Lent by Lord Ashburton.

115—Portraits of the Right Hon. Charles Jas. Fox, Lady Susan Strangways, and (at the window) Lady Sarah Lennox .. .. *Sir Joshua Reynolds,* P.R.A.

Canvas—92 *in.* by 57 *in.* Lent by Lady Holland.

116—Portraits of the Duke of Buckingham and his Brother .. .. *Sir Ant. Vandyke.*

Canvas—59 *in.* by 49 *in.* Lent by Her Majesty, from Windsor Castle.

117—The Sea Coast: Fishing-boats and figures *Jacob Ruysdael.*

Canvas—24 *in.* by 34 *in.* Lent by Mrs. A. Bradshaw.

118—A Young Girl .. .. *Jean Baptiste Greuze.*
Canvas—15 *in.* by 18 *in.* Lent by Reginald Cholmondeley, Esq.

119—The Glebe Farm .. .. *John Constable,* R.A.
Canvas—25½ *in.* by 37½ *in.* Lent by Miss Constable.

120—Portrait of a Senator *Giacomo da Ponte,* called *Bassano.*
Canvas—43 *in.* by 36 *in.* Lent by Her Majesty, from Windsor Castle.

121—Landscape: morning .. .. *Claude de Lorraine.*
Canvas—19½ *in.* by 27 *in.* Lent by the Marquis of Westminster.

122—An Interior: the card-players .. .. *David Teniers.*
Panel—18 *in.* by 23 *in.* Lent by George Field, Esq.

123—Portrait of King Charles II. .. .. *Sir Peter Lely.*
Canvas—84 *in.* by 50 *in.* Lent by Her Majesty, from Windsor Castle.

124—A Sea-Piece .. .. *Sir A. W. Callcott,* R.A.
Canvas—44 *in.* by 56 *in.* Lent by Lord Leconfield.

125—Portrait of a Lady and Child .. .. *Sir Ant. Vandyke.*
Canvas—51 *in.* by 41½ *in.* Lent by Earl Brownlow.

126—Portrait of a Man with a Hawk *Rembrandt Van Ryn.*
Canvas—44 *in.* by 37 *in.* Lent by the Marquis of Westminster.

127—Jupiter and Antiope: the background landscape is a view of Cadore .. .. ..*Tiziano Vecellio,* called *Titian.*
Canvas—72 *in.* by 98 *in.* Lent by the Marquis of Westminster.

128—The Flight into Egypt *Bartolomé Esteban Murillo.*
Canvas—82 *in.* by 64 *in.* Lent by Mrs. Culling Hanbury.

129—A Garden Scene.. .. .. *Antoine Watteau.*
Panel—11½ *in.* by 7½ *in.* Lent by Miss James.

130—A Fête Champêtre .. .. *Antoine Watteau.*
Panel—14 *in.* by 11 *in.* Lent by Miss James.

131—Le Dessinateur .. .. *Karel Dujardin.*
Panel (circular)—9 *in.* Lent by Lord Ashburton.

132—Portrait of Lady Anne Fitzpatrick: the picture known as 'Sylvia' .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—56 *in.* by 39 *in.* Lent by Lady Lyveden.

133—Boors Playing at Tric Trac .. .. .. *Adrian Ostade.*
Panel—9 *in.* by 8 *in.* Lent by the Marquis of Bute.

134—A Garden Scene: with musicians .. .. *Antoine Watteau.*
Panel—14 *in.* by 11 *in.* Lent by Thomas Baring, Esq.

135—A Village Dance .. .. .. *David Teniers, the Younger.*
Panel (circular)—7½ *in.* Lent by Mrs. A. Bradshaw.

136—Portrait: a lady with a fan .. .. *Rembrandt Van Ryn.*
Canvas—44 *in.* by 37 *in.* Lent by the Marquis of Westminster.

137—Portrait of Lady Russell and her Child *George Romney.*
Canvas—56 *in.* by 43 *in.* Lent by Sir Charles Russell, Bart.

138—A Spanish Fête: deer-hunting .. *Don Diego Velasquez.*
Canvas—72 *in.* by 96 *in.* Lent by Lord Ashburton.

139—The Duke of Urbino and his Son *Tiziano Vecellio,* called *Titian.*
Canvas—78 *in.* by 44 *in.* Lent by the Marquis of Westminster.

140—The Fifth Plague of Egypt .. *J. M. W. Turner,* R.A.
Canvas—47 *in.* by 71 *in.* Lent by the Marquis of Westminster.

141—A Landscape: with a City and Cathedral in the distance .. .. *Jacob Ruysdael.*
Canvas—13 *in.* by 16 *in.* Lent by Francis Cooke, Esq.

142—The Music Lesson .. .. *Gerard Terburg.*
Canvas—26¼ *in.* by 21 *in.* Lent by Mrs. A. Bradshaw.

143—Portrait of a Lady .. .. *Nicholas Maes.*
Panel—40 *in.* by 29 *in.* Lent by Louisa, Lady Ashburton.

144—The Muleteer .. .. *Antonio Allegri,* called *Correggio.*
Canvas—26 *in.* by 36 *in.* Lent by the Duke of Sutherland.

145—The Mouth of the Thames . . . . *J. M. W. Turner*, R.A.
Canvas—12½ *in.* by 18 *in.* Lent by the Marquis of Westminster.

146—The Whistonian Controversy . . *William Mulready*, R.A.
Panel—24 *in.* by 20 *in.* Lent by Thomas Baring, Esq.

147—Portrait of a Genoese Senator . . . . *Sir Ant. Vandyke.*
Canvas—56 *in.* by 44 *in.* Lent by Earl Brownlow.

148—The Balbi Children . . . . . *Sir Ant. Vandyke.*
Canvas—86 *in.* by 60 *in.* Lent by the Dowager Countess Cowper.

149—Landscape: landing of Eneas . . . . . *Claude de Lorraine.*
Canvas—68 *in.* by 87 *in.* Lent by Sir William Miles, Bart.

150—Portrait of the Countess of Santa Croce *Sir Ant. Vandyke.*
Canvas—79 *in.* by 49 *in.* Lent by the Earl of Warwick.

151—Esther and Ahasuerus . . *Giacomo Robusti*, called *Tintoretto.*
Canvas—75 *in.* by 104 *in.*
Lent by Her Majesty, from Hampton Court Palace.

152—Portrait of John Evelyn of Wotton, author of 'Sylva' . . . . . *Robert Walker.*
Canvas (oval)—20½ *in.* by 16½ *in.* Lent by Louisa, Lady Ashburton.

153—Portrait of Thomas Howard, third Duke of Norfolk *Hans Holbein.*
Panel—31 *in.* by 24 *in.* Lent by Her Majesty, from Windsor Castle.

154—Portrait of Edward R. Gardiner: nephew of the painter . . . . . *Thomas Gainsborough*, R.A.
Canvas (oval)—23 *in.* by 18 *in.* Lent by Edward R. Gardiner, Esq.

155—Portrait of the Countess of Brignolé and Child *Sir Ant. Vandyke.*
Canvas—79 *in.* by 54 *in.* Lent by the Earl of Warwick.

156—A Landscape: the Sermon on the Mount *Claude de Lorraine.*
Canvas—67 *in.* by 101 *in.* Lent by the Marquis of Westminster.

157—Portrait of the Countess of Carlisle *Sir Ant. Vandyke.*
Canvas—78 *in.* by 43 *in.* Lent by Her Majesty, from Windsor Castle.

158—Portrait of Thomas Howard, Earl of Arundel and Surrey .. .. *Peter Paul Rubens.*
Canvas—54 *in.* by 46 *in.* Lent by the Earl of Warwick.

159—The Wife of Snyders .. .. *Sir Ant. Vandyke.*
Canvas—52 *in.* by 39 *in.* Lent by the Earl of Warwick.

160—Portrait of Colonel Tarleton *Sir Joshua Reynolds,* P.R.A.
Canvas—87 *in.* by 57 *in.* Lent by Wynn Ellis, Esq.

161—Portrait of the Right Hon. Edmund Burke *Sir Joshua Reynolds,* P.R.A.
Canvas (oval)—28 *in.* by 23 *in.* Lent by E. Haviland Burke, Esq.

162—Portrait of Sir Edmund Verney, Standard-bearer and Knight Marshal to Charles I. (His Marshal's staff is appended to the portrait) .. .. .. *Sir Ant. Vandyke.*
Canvas—53 *in.* by 42 *in.* Lent by Sir Harry Verney, Bart.

GALLERY No. IV.

163—Interior of Room with Groups of Figures .. *Jan Steen.*
Canvas—18½ *in.* by 22 *in.* Lent by Lord Ashburton.

164—A Village Dance: the piper on a tub .. ..*David Teniers.*
Panel—18 *in.* by 26 *in.* Lent by Lord Ashburton.

165—Acts of Mercy .. .. *David Teniers, jun.*
Copper—23 *in.* by 31 *in.* Lent by Lord Ashburton.

166—A Landscape: sunrise .. .. .. *Claude de Lorraine.*
Canvas—21 *in.* by 27½ *in.* Lent by Thomas Baring, Esq.

167—Il Riposo: a landscape
Domenico Zampieri, called *Domenichino.*
Canvas—16½ *in.* by 18 *in.* Lent by Thomas Baring, Esq.

168—A Landscape: the road through the wood
Minderhout Hobbema.
Canvas—39 *in.* by 52 *in.* Lent by Wynn Ellis, Esq.

169—Portraits of Thomas Carew, the Poet, and Sir William Killigrew .. .. *Sir Ant. Vandyke.*
Canvas—51 *in.* by 55¼ *in.* Lent by Her Majesty, from Windsor Castle.

170—Portraits of Rubens and his first Wife in the Characters of Pausias and Glycera *Peter Paul Rubens.*
Canvas—79 *in.* by 74 *in.* Lent by the Marquis of Westminster.

171—A Waterfall .. .. *Jacob Ruysdael.*
Canvas—41 *in.* by 59 *in.* Lent by Lord Overstone.

172—Bull and Sheep .. .. *Paul Potter.*
Panel—26 *in.* by 26 *in.* Lent by Thomas Baring, Esq.

173—A Cavalry Skirmish .. .. .. *Philip Wouvermans.*
Canvas—25½ *in.* by 32 *in.* Lent by Lord Overstone.

174—A Landscape: avenue of beech trees, with figures
very [illegible] of foliage
John Hackaert.
Canvas—27 *in.* by 21 *in.* Lent by Lord Overstone.

175—A Woman, accompanied by a Child, carrying Apples in a Street in Utrecht .. .. .. *Peter de Hooge.*
Canvas—29 *in.* by 22 *in.* Lent by Lord Ashburton.

176—Pierrot: a group .. .. *Antoine Watteau.*
Canvas—24 *in.* by 30 *in.* Lent by Thomas Baring, Esq.

177—Landscape and River, with Woodmen and Fishers
Arnold Vanderneer.
Canvas—26 *in.* by 31 *in.* Lent by Lord Overstone.

178—A Capuchin Monk at his Devotions .. *Gerard Dow.*
Panel—28 *in.* by 22 *in.* Lent by Lord Ashburton.

179—A Girl: her head dressed in a handkerchief *Jean Baptiste Greuze.*
Canvas—18½ *in.* by 14½ *in.* Lent by Thomas Baring, Esq.

180—A Family Group .. .. *Sir Ant. Vandyke.*
Canvas—63 *in.* by 48 *in.* Lent by Mrs. Culling Hanbury.

181—The Music Lesson .. .. *Gerard Terburg.*
Panel—23 *in.* by 19 *in.* Lent by Lord Ashburton.

182—A Woman Sewing: before her a lace pillow and bobbins .. .. *Nicholas Maes.*
Panel—22 *in.* by 18 *in.* Lent by Lord Ashburton.

183—Still-Life .. .. *Adrian Ostade.*
Panel—17½ *in.* by 14 *in.* Lent by Lord Overstone.

184—An Elderly Woman Reading .. .. *Gabriel Metzu.*
Canvas—12½ *in.* by 11 *in.* Lent by Lord Ashburton.

185—La Richiesta .. .. *Giorgio Barbarelli,* called *Giorgione.*
Canvas—29 *in.* by 22 *in.* Lent by Lord Ashburton.

186—A Landscape: St. John Preaching in the Wilderness *Salvator Rosa.*
Canvas—23 *in.* by 35 *in.* Lent by the Earl of Chesterfield.

187—Portrait of the Duchess of Richmond *Sir Ant. Vandyke.*
Canvas—72 *in.* by 53 *in.* Lent by Her Majesty, from Windsor Castle.

188—Our Saviour on the Mount of Olives, supported by an Angel .. .. .. *Paolo Cagliari,* called *Veronese.*
Canvas—27 *in.* by 22 *in.* Lent by Lord Ashburton.

189—The Daughter of Herodias *Tiziano Vecellio,* called *Titian.*
Canvas—28½ *in.* by 25 *in.* Lent by Lord Ashburton.

190—The Female Artist .. .. *Gabriel Metzu.*
Panel—14 *in.* by 12 *in.* Lent by Lord Ashburton.

191—A Philosopher in his Study .. .. .. *John Van Eyck.*
Panel—18½ *in.* by 14½ *in.* Lent by Thomas Baring, Esq.

192—A Landscape, with Figures: a shepherd and his flock *Claude de Lorraine.*
Canvas—29 *in.* by 38 *in.* Lent by the Marquis of Westminster.

193—A Virgin and Child .. .. *Bartolomé Esteban Murillo.*
Canvas—64 *in.* by 43 *in.* Lent by Lord Overstone.

194—The Madonna and Dead Christ .. .. *Annibale Caracci.*
Copper—22½ *in.* by 17½ *in.* Lent by Thomas Baring, Esq.

195—A Landscape: Jupiter and Io .. .. .. *Nicholas Poussin.*
Canvas—22 *in.* by 17½ *in.* Lent by Lord Ashburton.

196—An Alchemist and his Family .. .. .. *Jan Steen.*
Canvas—39 *in.* by 31 *in.* Lent by Lord Overstone.

197—A Princess, Daughter of Charles I., surrounded with Flowers .. .. *Sir Ant. Vandyke.*
Canvas—21 *in.* by 16 *in.* Lent by Lord Ashburton.

198—A Cornfield .. .. *Jacob Ruysdael.*
Canvas—18 *in.* by 22 *in.* Lent by Thomas Baring, Esq.

199—Interior of a Tavern: boors drinking *David Teniers.*
Panel—13 *in.* by 17 *in.* Lent by Lord Overstone.

200—An Alchemist .. .. *David Teniers.*
Panel—14 *in.* by 18½ *in.* Lent by Lord Overstone.

201—A Calm at Sea: vessels saluting .. *William Vandevelde.*
Canvas—17 *in.* by 20 *in.* Lent by Wynn Ellis, Esq.

202—Playing at Skittles .. .. *Jan Steen.*
Panel—13 *in.* by 10½ *in.* Lent by Lord Ashburton.

203—Boors Smoking and Drinking .. .. *Adrian Ostade.*
Panel—11 *in.* by 9 *in.* Lent by Lord Ashburton.

204—The Virgin and Child .. .. *Sir Ant. Vandyke.*
Canvas—43 *in.* by 34 *in.* Lent by Lord Ashburton.

205—A Classic Landscape: figures, &c. *Nicholas Poussin.*
Canvas—36 *in.* by 50 *in.* Lent by Miss Burdett Coutts.

206—Two Oxen Butting.. .. .. *Paul Potter.*
Panel—11 *in.* by 13 *in.* Lent by Lord Ashburton.

207—Haymakers: stacking the hay .. .. *Adrian Vandevelde.*
Canvas—12 *in.* by 15 *in.* Lent by Lord Ashburton.

208—A Tavern Door: a female drinking a glass of beer *Peter de Hooge.*
Canvas—31 *in.* by 25½ *in.* Lent by Lord Overstone.

209—A Calm: boats and figures .. .. *Albert Cuyp.*
Panel—28 *in.* by 35 *in.* Lent by Thomas Baring, Esq.

210—A Rocky Landscape and Hermit .. .. *Salvator Rosa.*
Canvas—43 *in.* by 71 *in.* Lent by A. J. Beresford Hope, Esq.

211—The Intruder .. .. *Gabriel Metzu.*
Panel—26½ *in.* by 23 *in.* Lent by Thomas Baring, Esq.

212—Road through a Dutch Village .. .. *Adrian Ostade.*
Canvas—11½ *in.* by 13 *in.* Lent by Lord Ashburton.

213—Les Blanchisseuses.. .. .. .. *Philip Wouvermans.*
Panel—11½ *in.* by 13½ *in.* Lent by Lord Ashburton.

214—The Virgin and Child, with St. Catherine *Sir Ant. Vandyke.*
Canvas—13½ *in.* by 36½ *in.* Lent by the Marquis of Westminster.

215—The Coral Fishery on the Coast of Africa *Salvator Rosa.*
Canvas—39 *in.* by 54 *in.* Lent by Mrs. Campbell Robertson.

216—A Dutch Peasant with a Child in her Arms *Adrian Ostade.*
Panel—14½ *in.* by 11½ *in.* Lent by Lord Ashburton.

217—Interior of a Cottage: with domestic groups *Adrian Ostade.*
Panel—15 *in.* by 12½ *in.* Lent by Lord Ashburton.

218—Cows and Bull under a Row of Willow Trees *Paul Potter.*
Panel—15½ *in.* by 18 *in.* Lent by Lord Ashburton.

219—A Calm, with Fishing-boats and a Yacht
William Vandevelde.
Canvas—17 *in.* by 19 *in.* Lent by Lord Ashburton.

220—View in a Dutch Town
John Van der Heyden and *Adrian Vandevelde.*
Panel—18½ *in.* by 23½ *in.* Lent by Lord Ashburton.

221—Landscape: with men fishing .. .. .. *John Wynants.*
Canvas—16 *in.* by 19 *in.* Lent by Thomas Baring, Esq.

222—La Belle Dormeuse .. .. *Gabriel Metzu.*
Panel—14½ *in.* by 12½ *in.* Lent by Wynn Ellis, Esq.

223—An Interior: the card-players.. .. .. *Adrian Ostade.*
Panel—17½ *in.* by 15 *in.* Lent by Thomas Baring, Esq.

224—A Fresh Breeze .. .. *Jacob Ruysdael.*
Canvas—25 *in.* by 32 *in.* Lent by Thomas Baring, Esq.

225—Pigs: swineherd drawing water .. .. *Karel Dujardin.*
Canvas—18 *in.* by 16 *in.* Lent by Lord Ashburton.

226—The Madonna and Child under a Canopy *John de Mabuse.*
Panel—17 *in.* by 15 *in.* Lent by Thomas Baring, Esq.

GALLERY No. V.

227—An Italian Villa, with Groups of Figures
Giorgio Barbarelli, called *Giorgione.*
Panel—81 *in.* by 102 *in.* Lent by the Rt. Hon. W. Cowper-Temple.

228—The Distressed Poet .. .. *William Hogarth.*
Canvas—24½ *in.* by 29½ *in.* Lent by the Marquis of Westminster.

229—A Breeze on the Dollart .. .. *Rudolph Backhuysen.*
Canvas—19 *in.* by 26 *in.* Lent by Earl de la Warr.

230—A Landscape, with Figures and Cattle *Benjamin Barker.*
Canvas—18 *in.* by 25½ *in.* Lent by the Marquis of Westminster.

231—Portrait of Lord Spynie, who commanded a Scotch Regiment serving under Gustavus Adolphus *George Jamesone.*
Canvas—84 *in.* by 45 *in.*
Lent by the Earl of Crawford and Balcarres.

232—Landscape with Cattle, and a View of Dort *Albert Cuyp.*
Canvas—62 *in.* by 78 *in.* Lent by Wynn Ellis, Esq.

233—Portraits of Mrs. Thrale and her Daughter, "Queenie" .. .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—54 *in.* by 57 *in.* Lent by Louisa, Lady Ashburton.

234—La Madonna de la Faja *Bartolomé Esteban Murillo.*
Canvas—54 *in.* by 41 *in.* Lent by R. W. Billings, Esq.

235—A Landscape, with Cattle .. .. *J. M. W. Turner*, R.A.
Canvas—35 *in.* by 47 *in.* Lent by Lord Leconfield.

236—The Procession of the Doge from the Church to the Adriatic .. .. *Antonio Canale*, called *Canaletto.*
Canvas—58 *in.* by 78 *in.* Lent by Wynn Ellis, Esq.

237—St. Augustin and his Mother, Sta. Monica *Ary Scheffer.*
Canvas—42 *in.* by 54 *in.* Lent by Robert Hollond, Esq.

238—Portrait of Cardinal Lorraine *Giacomo Robusti*, called *Tintoretto.*
Canvas—7 *in.* by 49 *in.* Lent by the Earl of Chesterfield.

239—A Landscape .. .. *Jacob Ruysdael.*
Canvas—23 *in.* by 23 *in.* Lent by Thomas Sheffield, Esq.

240—Vessels in a Calm .. .. *William Vandevelde.*
Canvas—27½ *in.* by 33½ *in.* Lent by Earl de la Warr.

241—A Landscape, with Team Ploughing *Thomas Gainsborough.*
Canvas—18 *in.* by 22 *in.* Lent by the Baroness North.

242—Flatford on the River Stour *John Constable*, R.A.
Canvas—40 *in.* by 50 *in.* Lent by Miss Constable.

243—The Embarkation of Charles II. from Holland *John Van Goyen.*
Canvas—33 *in.* by 49 *in.* Lent by the Marquis of Bute.

244—An Interior: a mother and children .. .. *Gerard Dow.*
Panel—19 *in.* by 14½ *in.* Lent by the Marquis of Westminster.

245—The Forge *Joseph Wright*, A.R.A., called *Wright of Derby.*
Canvas—48 *in.* by 52 *in.* Lent by the Rt. Hon. W. Cowper-Temple.

246—A Storm at Sea .. .. *William Vandevelde.*
Canvas—30 *in.* by 37 *in.* Lent by Wynn Ellis, Esq.

247—The Babes in the Wood *Sir Joshua Reynolds*, P.R.A.
Canvas—39 *in.* by 37 *in.* Lent by the Rt. Hon. W. Cowper-Temple.

248—A Forest Scene: the figures by John Lingelbach *Minderhout Hobbema.*
Canvas—35 *in.* by 49 *in.* Lent by the Marquis of Westminster.

249—Landscape: a river scene .. .. .. *Jacob Ruysdael.*
Panel—9 *in.* by 11 *in.* Lent by the Marquis of Bute.

250—Portrait of Johannes Hoornbeeck .. .. *Frank Hals.*
Panel—12½ *in.* by 9½ *in.* Lent by Miss James.

251—River Scene: a view of Nymeguen .. *John Van Goyen.*
Canvas—25½ *in.* by 38 *in.* Lent by the Marquis of Westminster.

252—Venice: the Riva dei Schiavone and Doge's Palace *Antonio Canale*, called *Canaletto.*
Canvas—24 *in.* by 39½ *in.* Lent by Wynn Ellis, Esq.

253—Landscape: sand-hills, with figures *Philip Wouvermans.*
Canvas—30 *in.* by 26 *in.* Lent by Wynn Ellis, Esq.

254—The Mill .. .. *Minderhout Hobbema.*
Canvas—31 *in.* by 42 *in.* Lent by the Rt. Hon. W. Cowper-Temple.

255—A Dog Snarling over his Food .. .. *Francis Snyders.*
Canvas—41 *in.* by 54 *in.* Lent by Sir David Salomons, Bart.

256—The Boyhood of St. Thomas Villaneuve *Bartolomé Esteban Murillo.*
Canvas—75 *in.* by 57 *in.* Lent by Lord Asheurton.

257—A Land Storm .. .. *Gaspar Poussin.*
Canvas—31 *in.* by 39 *in.* Lent by the Earl of Feversham.

258—A Domestic Scene: the Three Generations *Antoine Watteau.*
Canvas—14 *in.* by 16 *in.* Lent by Miss James.

259—The Assumption of the Virgin *Bartolomé Esteban Murillo.*
Canvas—91 *in.* by 80½ *in.* Lent by Mrs. Culling Hanbury.

260—"Train up a Child in the Way he should Go" *William Mulready*, R.A.
Panel—25½ *in.* by 31 *in.* Lent by Thomas Baring, Esq.

261—Landscape: evening—the Decline of the Roman Empire *Claude de Lorraine.*
Canvas—28½ *in.* by 39 *in.* Lent by the Marquis of Westminster.

262—Portrait Sketch of John, third Earl of Bute, with his Secretary, Mr. Jenkinson, afterwards first Earl of Liverpool .. *Sir Joshua Reynolds*, P.R.A.
Canvas—16 *in.* by 12 *in.* Lent by Lord Wharncliffe.

263—Portraits of John, third Earl of Bute, and his Secretary, Mr. Jenkinson, afterwards first Earl of Liverpool .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—96 *in.* by 71 *in.* Lent by the Marquis of Bute.

264—A Seaport .. .. *Jan Van der Capella.*
Canvas—36 *in.* by 52 *in.* Lent by Wynn Ellis, Esq.

265—Dr. William Hunter, M.D., delivering an Anatomical Lecture before the Members of the Royal Academy .. .. *Johann Zoffany*, R.A.
Canvas (oval)—30 *in.* by 41 *in.*
Lent by the Royal College of Physicians.

266—A Lady Playing a Guitar *John Vandermeer van Delft.*
Canvas—20 *in.* by 18 *in.* Lent by the Rt. Hon. W. Cowper-Temple.

267—A Landscape: the Israelites worshipping the golden calf *Claude de Lorraine.*
Canvas—55 *in.* by 98 *in.* Lent by the Marquis of Westminster.

GALLERY No. VI.

268—A Head of Christ .. .. *Leonardo da Vinci.*
Crayon—26½ *in.* by 9½ *in.* Lent by the Baroness North.

269—The Madonna and Child .. .. *Domenico Veneziano.*
Fresco—95 *in.* by 48 *in.*
Lent by the Earl of Crawford and Balcarres.

270—St. Peter .. .. *Leonardo da Vinci.*
Crayon—26½ *in.* by 19½ *in.* Lent by the Baroness North.

271—The History of Virginia: the vow .. *Filippino Lippi.*
Panel—16 *in.* by 65 *in.*
Lent by the Earl of Crawford and Balcarres.

272—The History of Virginia: her death .. *Filippino Lippi.*
Panel—16 *in.* by 65 *in.*
Lent by the Earl of Crawford and Balcarres.

273—A Madonna and Child .. .. *John Van Eyck.*
Panel—22 *in.* by 11½ *in.* Lent by A. J. Beresford Hope, Esq.

274—The Triumph of Scipio .. .. *Andrea Mantegna.*
Canvas—29 *in.* by 105 *in.* Lent by George Vivian, Esq.

275—Christ Bearing His Cross .. .. *Leonardo da Vinci.*
Panel—14 *in.* by 10¾ *in.* Lent by Sir Thomas Proctor Beauchamp, Bt.

276—St. John Preaching in the Desert .. .. *Guido Reni.*
Canvas—49 *in.* by 36 *in.* Lent by the Marquis of Westminster.

277—Portrait of a Young Man
Francesco Mazzuoli, called *Il Parmigiano.*
Panel—44 *in.* by 33 *in.* Lent by the Duke of Sutherland.

278—The Nativity: angels hovering in the air; dated 1511
Sandro Botticelli.
Canvas—32 *in.* by 30 *in.* Lent by W. Fuller Maitland, Esq.

279—St. Sebastian .. .. Ascribed to *Raphael Sanzio.*
Canvas—49 *in.* by 46 *in.*
Lent by the Earl of Crawford and Balcarres.

280—Portrait of Joanna of Naples
Ascribed to *Raphael Sanzio.*
Canvas—45 *in.* by 38 *in.* Lent by the Earl of Warwick.

281—A Saint .. .. *Filippo Lippi.*
Tempera panel—21 *in.* by 9½ *in.* Lent by Wynn Ellis, Esq.

282—A Holy Family .. .. *Giovanni Bellini.*
Panel—7 *in.* by 10 *in.* Lent by J. H. Anderdon, Esq.

283—Neptune in his Car .. .. .. *Thomas Stothard,* R.A.
Canvas—5 *in.* by 12½ *in.* Lent by Miss James.

284—A Series of Eight Illustrations to Bunyan's 'Pilgrim's Progress' .. .. .. *Thomas Stothard,* R.A.
Panel (oval)—each 7½ *in.* by 6 *in.* Lent by Lord Overstone.

285—William Pitt .. .. *William Blake.*
"The spiritual form of Pitt guiding Behemoth. He is that angel who, pleased to perform the Almighty's orders, rides in the whirlwind, directing the storms of war. He is commanding the Reaper to reap the vine of the earth, and the ploughman to plough up the cities and towers."—(*Blake's Title, as it appeared in his catalogue.*)
Canvas—29 *in.* by 24 *in.* Lent by Samuel Palmer, Esq.

286—A Holy Family .. .. *Raphael Sanzio.*
Panel—51 *in.* by 43 *in.* Lent by the Marquis of Westminster.

287—The Wise Men's Offerings .. .. *Andrea Mantegna.*
Canvas—19 *in.* by 26 *in.* Lent by Louisa, Lady Ashburton.

288—The Sailor's Return .. .. *Thomas Stothard*, R.A.
Canvas—21½ *in.* by 16½ *in.* Lent by Miss James.

289—A Series of Eight Illustrations to Bunyan's 'Pilgrim's Progress' .. .. *Thomas Stothard*, R.A.
Panel (oval)—each 7½ *in.* by 6 *in.* Lent by Lord Overstone.

290—A Head of Christ .. .. *Bernardino Luini.*
Panel—29 *in.* by 22½ *in.* Lent by John Samuel, Esq.

291—St. George .. .. *Carlo Crivelli.*
Panel—37½ *in.* by 21½ *in.* Lent by Louisa, Lady Ashburton.

292—Portrait of Geronimo Deodati: murdered at Antwerp, 1551 .. .. *Hans Holbein.*
Panel—12 *in.* by 8½ *in.* Lent by J. H. Anderdon, Esq.

293—An Angel .. .. *Alessandro Bonvicino*, called *Il Moretto.*
Panel—59½ *in.* by 21 *in.* Lent by John Samuel, Esq.

294—The Holy Family .. .. *Sandro Botticelli.*
Panel (circular)—50 *in.* Lent by Louisa, Lady Ashburton.

295—An Angel .. .. *Alessandro Bonvicino*, called *Il Moretto.*
Panel—59½ *in.* by 21 *in.* Lent by John Samuel, Esq.

296—Portrait of Francis the First .. .. *Hans Holbein.*
Panel—28 *in.* by 23 *in.* Lent by Earl Dudley.

297—Christ Led to the Cross .. .. *Hubert Goltzius.*
Panel—17½ *in.* by 27 *in.* Lent by Earl Dudley.

298—Christ's Agony in the Garden.. .. *Adam Elsheimer.*
Panel—20½ *in.* by 25½ *in.* Lent by Earl Dudley.

299—Virgin and Child, with St. John .. *Sandro Botticelli.*
Panel (circular)—33 *in.* Lent by Earl Dudley.

300—A Holy Family, with St. Catherine .. *Marco Basaiti.*
Panel—22 *in.* by 30 *in.* Lent by Earl Dudley.

301—Pilate Washing his Hands .. .. .. *Hubert Goltzius.*
Panel—17½ *in.* by 27 *in.* Lent by Earl Dudley.

302—The Virgin and Child, with St. John *Lorenzo di Credi.*
Panel—39 *in.* by 28 *in.* Lent by Earl Dudley.

303—Peter Offering the Keys to the Infant Saviour *Carlo Crivelli.*
Panel—75 *in.* by 78 *in.* Lent by Earl Dudley.

304—Christ and the Woman of Samaria.. *Pietro Perugino.*
Panel—10½ *in.* by 17½ *in.* Lent by Earl Dudley.

305—The Magdalen Reading *Antonio Allegri,* called *Correggio.*
Panel—11 *in.* by 15 *in.* Lent by Earl Dudley.

306—Israelites Gathering the Manna .. *Painter unknown.*
Lent by Earl Dudley.

307—The Crucifixion: the artist's first picture, painted when he was 17 years of age.. .. .. *Raphael Sanzio.*
Panel—102 *in.* by 65 *in.* Lent by Earl Dudley.

308—The Adoration: Joseph and Mary .. *Pietro Perugino.*
Panel—10½ *in.* by 17½ *in.* Lent by Earl Dudley.

309—The Three Graces.. .. .. *Raphael Sanzio.*
Panel—6¾ *in.* by 4¾ *in.* Lent by Earl Dudley.

310—The Last Supper .. .. *Giotto di Bondone.*
Panel—13 *in.* by 26 *in.* Lent by Earl Dudley.

311—The Resurrection .. .. *Pietro Perugino.*
Panel—10½ *in.* by 18 *in.* Lent by Earl Dudley.

312—The Baptism of Christ .. .. *Pietro Perugino.*
Panel—10½ *in.* by 18 *in.* Lent by Earl Dudley.

313—Il Paradiso .. .. *Fra Giovanni Angelico.*
Panel—40½ *in.* by 48 *in.* Lent by Earl Dudley.

314—Christ taken from the Cross .. .. .. *Carlo Crivelli.*
Panel—17 *in.* by 45 *in.* Lent by Earl Dudley.

315—The Virgin and Child .. .. *Giovanni Bellini.*
Panel—26 *in.* by 19 *in.* Lent by Earl Dudley.

316—Three Saints .. .. *Raphael Sanzio.*
Each 14 *in.* by 5 *in.* Lent by Earl Dudley.

317—A Holy Family .. .. *Andrea Luigi d'Assisi.*
Panel—14 *in.* by 12 *in.* Lent by Earl Dudley.

318—A Pieta .. .. *Carlo Crivelli.*
Panel—28 *in.* by 24 *in.* Lent by Earl Dudley

319—The Virgin and Child *Francesco Raibolini,* called *Francia*
Panel—26 *in.* by 20 *in.* Lent by Earl Dudley.

320—Three Saints .. .. *Raphael Sanzio.*
Panel—12 *in.* by 5½ *in.* Lent by Earl Dudley.

321—The Virgin and Child, with St. John
Benvenuto Tisio, called *Garofalo.*
Panel—17 *in.* by 20½ *in.* Lent by Earl Dudley.

322—The Decapitation of a Saint .. .. *Painter unknown.*
Panel—16 *in.* by 26 *in.* Lent by Earl Dudley.

323—The Virgin and Child
Giovanni Batista Salvi, called *Sassoferrato.*
Canvas—40 *in.* by 28 *in.* Lent by Earl Dudley.

324—A Holy Family .. .. *Milanese School.*
Canvas—21 *in.* by 27½ *in.* Lent by Earl Dudley.

325—Subjects (four) from the Life of Christ
Andrea Mantegna.
Panel—13½ *in.* by 31½ *in.* Lent by Earl Dudley.

326—Celebration of High Mass .. .. .. *John Van Eyck.*
Panel—24 *in.* by 18 *in.* Lent by Earl Dudley.

327—Christ appearing to Mary .. .. .. *Pietro Perugino.*
Panel—10½ *in.* by 17½ *in.* Lent by Earl Dudley.

328—Christ Delivered to the Jews
Giacomo Robusti, called *Tintoretto*.
Canvas—35 *in.* by 50 *in.* Lent by Earl Dudley.

329—A Holy Family, with St. Catherine and Saints
Jacopo Palma, called *Il Vecchio*.
Panel—32 *in.* by 49 *in.* Lent by Earl Dudley.

330—Benediction: a study .. .. *Giovanni Battista Tiepolo*.
Canvas—23 *in.* by 12½ *in.* Lent by Earl Dudley.

331—Mother and Child .. .. *Tiziano Vecellio*, called *Titian*.
Canvas—29½ *in.* by 24½ *in.* Lent by Earl Dudley.

332—St. Peter holding the Keys
Josef Ribera, called *Lo Spagnoletto*.
Canvas—65 *in.* by 52 *in.* Lent by Earl Dudley.

333—A Study .. .. *Giovanni Battista Tiepolo*.
Canvas—23 *in.* by 12½ *in.* Lent by Earl Dudley.

334—The Golden Age .. *Giorgio Barbarelli*, called *Giorgione*.
Canvas—36 *in.* by 58½ *in.* Lent by Earl Dudley.

335—The Holy Family .. .. *Jacopo Palma*, called *Il Vecchio*.
Canvas—29 *in.* by 47 *in.* Lent by Earl Dudley.

336—A Portrait Head .. .. *Don Diego Velasquez*.
Canvas—13½ *in.* by 11½ *in.* Lent by Earl Dudley.

337—Noah and his Family: the animals entering the ark
Peter Breughel.
Panel—26½ *in.* by 35 *in.* Lent by Earl Dudley.

338—Coast Scene, with Fishing-boats and Group of Fishermen .. .. *Simon de Vlieger*.
Panel—16 *in.* by 21 *in.* Lent by Earl Dudley.

339—Milking: an interior, with cows and figures *David Teniers*.
Panel—18½ *in.* by 27 *in.* Lent by Earl Dudley.

340—Attack upon Peasants going to Market
Philip Wouvermans.
Canvas—25 *ft.* by 32 *ft.* Lent by Earl Dudley.

341—Landscape: cattle crossing a bridge *Adrian Vandevelde.*
Canvas—30 *in.* by 47 *in.* Lent by Earl Dudley.

342—A Portrait Head .. .. *Giovanni Bellini.*
Panel—21 *in.* by 16½ *in.* Lent by Earl Dudley.

343—Landscape, with Group of Horsemen and Figures
Philip Wouvermans.
Canvas—26 *in.* by 33 *in.* Lent by Earl Dudley.

344—Landscape: milking the goats .. .. *Nicholas Berghem.*
Canvas—21 *in.* by 24 *in.* Lent by Earl Dudley.

345—Christ Preaching .. .. *Rembrandt Van Ryn.*
Panel—25 *in.* by 31 *in.* Lent by Earl Dudley.

346—A Landscape: the Flight into Egypt .. *Nicholas Poussin.*
Canvas—22 *in.* by 29 *in.* Lent by Earl Dudley.

347—Study of a Head .. .. *Raphael Mengs.*
Canvas—33 *in.* by 18½ *in.* Lent by Earl Dudley.

348—A View in Venice .. .. *Antonio Canale,* called *Canaletto.*
Canvas—28½ *in.* by 50 *in.* Lent by Earl Dudley.

349—A Landscape, with Waterfall and Figures
Gaspar Poussin.
Canvas—23 *in.* by 30 *in.* Lent by Earl Dudley.

350—A Landscape: moonlight .. .. ..*Peter Paul Rubens.*
Panel—25 *in.* by 35 *in.* Lent by Earl Dudley.

351—Christ Crowned with Thorns .. .. ..*David Teniers.*
Copper—23 *in.* by 30 *in.* Lent by Earl Dudley.

352—A Landscape, with Group of Figures and Cattle
Francesco Zuccherelli, R.A.
Canvas—20 *in.* by 29 *in.* Lent by Earl Dudley.

353—A Portrait Head .. .. *Painter unknown.*
Panel—13 *in.* by 11 *in.* Lent by Earl Dudley.

354—A Portrait .. .. *Painter unknown.*
Canvas—39½ *in.* by 31 *in.* Lent by Earl Dudley.

355—Portrait of a Lady .. .. *Michael Jansen Mirevelt.*
Panel—26 *in.* by 21 *in.* Lent by Earl Dudley.

356—Christ Crowned with Thorns .. .. *Ludovico Caracci.*
Canvas—19 *in.* by 26 *in.* Lent by Earl Dudley.

357—The Virgin and Child, with Saints .. .. *Bonifacio.*
Canvas—60 *in.* by 79 *in.* Lent by Earl Dudley.

358—A Storm and Wreck on the Coast .. .. *Joseph Vernet.*
Canvas—39 *in.* by 54 *in.* Lent by Earl Dudley.

359—The Marriage of St. Catherine .. After *Correggio.*
Panel—38 *in.* by 30 *in.* Lent by Earl Dudley.

360—Neptune and Amphitrite .. .. .. *Giulio Romano.*
Panel—64 *in.* by 37 *in.* Lent by Earl Dudley.

361—The Birth of Christ
Pierino del Vaga, after *Raphael Sanzio.*
Canvas—107 *in.* by 86 *in.* Lent by Earl Dudley.

362—Portraits of Pope Pius VII. and Cardinal Caprera,
Legate to France .. .. *Jacques Louis David.*
Panel—53 *in.* by 38 *in.* Lent by Earl Dudley.

363—Madonna del Cardellino .. .. After *Raphael Sanzio.*
Panel—41 *in.* by 29 *in.* Lent by Earl Dudley.

364—Landscape: waterfall and figures .. .. *Gaspar Poussin.*
Canvas—38 *in.* by 52 *in.* Lent by Earl Dudley.

365—Susannah and the Elders *Tiziano Vecellio,* called *Titian.*
Canvas—52 *in.* by 71 *in.* Lent by Earl Dudley.

366—St. Sebastian .. .. *Guido Reni.*
Canvas—46 *in.* by 35 *in.* Lent by Earl Dudley.

367—Portrait of a Saint .. .. .. *Rembrandt Van Ryn.*
Canvas—43 *in.* by 38 *in.* Lent by Earl Dudley.

368—Danae .. .. *Tiziano Vecellio,* called *Titian.*
Canvas—38 *in.* by 58 *in.* Lent by Earl Dudley.

369—A Landscape: travellers passing through a wood
Minderhout Hobbema.
Canvas—39 *in.* by 56 *in.* Lent by Earl Dudley.

370—Portrait of a Burgomaster .. .. *Rembrandt Van Ryn.*
Canvas—52½ *in.* by 43 *in.* Lent by Earl Dudley.

371—Portrait of a Lady .. .. *Paris Bordone.*
Canvas—45 *in.* by 34 *in.* Lent by Earl Dudley.

372—Cain and Abel .. .. *Guido Reni.*
Canvas—102 *in.* by 74 *in.* Lent by Earl Dudley.

373—A Grecian Sacrifice .. *Benvenuto Tisio,* called *Garofalo.*
Canvas—51 *in.* by 74 *in.* Lent by Earl Dudley.

374—Portrait of a Cardinal *Tiziano Vecellio,* called *Titian.*
Canvas—52 *in.* by 38 *in.* Lent by Earl Dudley.

375—The Knight .. .. *Salvator Rosa.*
Canvas—43 *in.* by 33 *in.* Lent by Earl Dudley.

376—A Venus .. .. *Painter unknown.*
Canvas—40 *in.* by 57 *in.* Lent by Earl Dudley.

377—A Landscape and Cattle
Minderhout Hobbema and *Adrian Vandevelde.*
Canvas—36 *in.* by 51 *in.* Lent by Earl Dudley.

378—A Classic Landscape, with Figures .. *Francis Millet.*
Canvas—45 *in.* by 43 *in.* Lent by Earl Dudley.

379—An Old Gipsy Woman, Boy, and Dog
Bartolomé Esteban Murillo.
Canvas—56 *in.* by 41 *in.* Lent by Earl Dudley.

LECTURE ROOM.

380—The Salutation .. .. *Painter unknown.*
Canvas—27½ *in.* by 38 *in.* Lent by Earl Dudley.

381—Landscape: a river scene, with figures *Richard Wilson*, R.A.
Canvas—27 *in.* by 46 *in.* Lent by Earl Dudley.

382—Two Heads: a study
Antonio Allegri, called *Correggio*, after *Raphael Sanzio.*
Fresco—20 *in.* by 28 *in.* Lent by Earl Dudley.

383—The Adoration of the Shepherds *Baldassare Peruzzi.*
Panel—129 *in.* by 69 *in.* Lent by Earl Dudley.

384—Santa Justa .. .. *Bartolomé Esteban Murillo.*
Canvas—29½ *in.* by 24½ *in.* Lent by Earl Dudley.

385—Child in a Mob Cap .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by Earl Dudley.

386—A Nun .. .. *Sebastiano del Piombo.*
Canvas—32 *in.* by 26½ *in.* Lent by Earl Dudley.

387—Argus .. .. *Peter Paul Rubens.*
Canvas—101 *in.* by 137 *in.* Lent by Earl Dudley.

388—The Virgin covering the Body of Santa Clara with a Mantle brought from Heaven
Bartolomé Esteban Murillo.
Canvas—63 *in.* by 172 *in.* Lent by Earl Dudley.

389—A Young Female .. .. *Jean Baptiste Greuze.*
Panel—17½ *in.* by 14½ *in.* Lent by Earl Dudley.

390—Portrait of a Lady .. .. *Painter unknown.*
Canvas—21 *in.* by 14 *in.* Lent by Earl Dudley.

391—Flowers and Bird's Nest .. .. *Jan Van Os.*
Panel—24½ *in.* by 19½ *in.* Lent by Earl Dudley.

392—A Child with an Apple .. .. *Jean Baptiste Greuze.*
Panel—15 *in.* by 12 *in.* Lent by Earl Dudley.

393—The Pedler .. .. *Jean Baptiste Greuze.*
Canvas—28 *in.* by 37 *in.* Lent by Earl Dudley.

394—River Scene: vessels—morning .. .. .. *Albert Cuyp.*
Panel (oval)—13 *in.* by 18 *in.* Lent by Earl Dudley.

395—River Scene: moonlight.. .. .. *Albert Cuyp.*
Panel (oval)—13 *in.* by 18 *in.* Lent by Earl Dudley.

396—Flowers and Fruit .. .. *Jan Van Os.*
Panel—24½ *in.* by 19½ *in.* Lent by Earl Dudley.

397—Young Female, with Handkerchief Head-dress
Jean Baptiste Greuze.
Panel (oval)—17 *in.* by 14 *in.* Lent by Earl Dudley.

398—Young Girl with a Dog .. .. *Jean Baptiste Greuze.*
Panel (oval)—17½ *in.* by 14 *in.* Lent by Earl Dudley.

399—A Holy Family .. .. *Bartolommeo Schidone.*
Panel—17 *in.* by 15 *in.* Lent by Earl Dudley.

400—The Elements: Earth .. .. *John Breughel.*
Copper—19 *in.* by 32½ *in.* Lent by Earl Dudley.

401—The Elements: Air .. .. *John Breughel.*
Copper—19 *in.* by 32½ *in.* Lent by Earl Dudley.

402—St. John and the Lamb After *Bartolomé Esteban Murillo.*
Canvas—44½ *in.* by 32 *in.* Lent by Earl Dudley.

403—The Elements: Fire .. .. *John Breughel.*
Copper—19 *in.* by 32½ *in.* Lent by Earl Dudley.

404—The Elements: Water .. .. *John Breughel.*
Copper—19 *in.* by 32½ *in.* Lent by Earl Dudley.

405—The Annunciation .. .. *Francisco Zurbaran.*
Canvas—85 *in.* by 124 *in.* Lent by Earl Dudley.

406—A Landscape: St. John preaching in the Wilderness *Gaspar Poussin.*
Canvas—48 *in.* by 68 *in.* Lent by Earl Dudley.

407—Venus and Cupid .. .. *Bartolommeo Schidone.*
Canvas—62 *in.* by 37 *in.* Lent by Earl Dudley.

408—A Young Female with a Dog .. *Bartolommeo Schidone.*
Canvas—62 *in.* by 37 *in.* Lent by Earl Dudley.

409—A Landscape: the Finding of Moses .. .. *Salvator Rosa.*
Canvas—49 *in.* by 79 *in.* Lent by Earl Dudley.

410—The Prodigal Son receiving his Portion *Bartolomé Esteban Murillo.*
Canvas—41 *in.* by 53 *in.* Lent by Earl Dudley.

411—The Prodigal Son leaving his Father's House *Bartolomé Esteban Murillo.*
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28—Venus and Adonis .. .. *Robert Smirke*, R.A.
Canvas—18½ *in.* by 24 *in.* Lent by Arthur E. Griffiths, Esq.

29—River Scene, with Boat and Boat-house *John Crome.*
Canvas—12 *in.* by 18 *in.* Lent by W. Fuller Maitland, Esq.

30—Landscape with Cornfield: water in the foreground
John Constable, R.A.
Canvas—12 *in.* by 14 *in.* Lent by W. Fuller Maitland, Esq.

31—Venus rising from the Sea .. .. *Thomas Stothard*, R.A.
Panel—12½ *in.* by 9 *in.* Lent by Conrad W. Cooke, Esq.

32—Curiosity: a scene from 'Tom Jones' *Robert Smirke*, R.A.
Canvas—10½ *in.* by 13¼ *in.* Lent by Sydney Smirke, Esq., R.A.

33—Portraits of the Painter's two Daughters *Robert Smirke*, R.A.
Canvas (oval)—14½ *in.* by 11 *in.* Lent by Sydney Smirke, Esq., R.A.

34—Scandal: a scene from 'Tom Jones' *Robert Smirke*, R.A.
Canvas—11 *in.* by 14½ *in.* Lent by Sydney Smirke, Esq., R.A.

35—Portrait of Miss Linley, afterwards Mrs. Sheridan *Thomas Gainsborough*, R.A.
Canvas—83 *in.* by 58 *in.* Lent by Baron Lionel de Rothschild, M.P.

36—Grooming a White Horse .. .. .. *George Morland.*
Canvas—11½ *in.* by 14¾ *in.* Lent by W. A. Tollemache, Esq.

37—An Interior: the peasant's home .. .. *George Morland.*
Canvas—14¾ *in.* by 12 *in.* Lent by W. A. Tollemache, Esq.

38—Hampstead Heath .. .. *John Wilson*, R.S.A.
Canvas—23 *in.* by 32 *in.* Lent by William Kershaw, Esq.

39—Portrait as Hebe of Miss Meyer, Daughter of Jeremiah Meyer, R.A... .. *Sir Joshua Reynolds*, P.R.A.
Canvas—51 *in.* by 39½ *in.*
Lent by Baron Lionel de Rothschild, M.P.

40—Portrait of the Artist's Wife .. .. *William Hogarth.*
Canvas—35½ *in.* by 27 *in.* Lent by John Heugh, Esq.

41—An Italian Scene .. .. *R. Wilson*, R.A.
Canvas—21 *in.* by 27 *in.* Lent by J. H. Anderdon, Esq.

42—The Yarmouth Water-Frolic .. .. .. *John Crome.*
Canvas—41¾ *in.* by 47¾ *in.* Lent by the Rev. Canon Selwyn.

43—Portrait of John West, by his Son *Benjamin West*, P.R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by T. S. Norton, Esq.

44—Portrait of Mr. H. Arthur Fellowes' Favourite Horse and Groom .. .. .. *George Stubbs*, A.R.A.
Canvas—33 *in.* by 39 *in.* Lent by the Earl of Portsmouth.

45—The Charmers .. .. *Matthew W. Peters*, R.A.
Canvas—33 *in.* by 39½ *in.* Lent by J. Prior, Esq.

46—Count Ugolino and his Children
Sir Joshua Reynolds, P.R.A.
Canvas—49½ *in.* by 69½ *in.* Lent by Lord Buckhurst.

47—The Slate Quarries .. .. *John Crome.*
Canvas—48 *in.* by 62 *in.* Lent by W. Fuller Maitland, Esq.

48—Cottagers .. .. *William R. Bigg*, R.A.
Canvas—33 *in.* by 39½ *in.* The Property of the Royal Academy.

49—Portrait of Mrs. Carmichael-Smyth, of Aithernie
George Romney.
Canvas—30 *in.* by 24½ *in.* Lent by Sir James Carmichael, Bart.

50—Portrait of a Lady .. .. *John Opie*, R.A.
Canvas—30 *in.* by 25 *in.* Lent by William Kershaw, Esq.

51—Landscape, with Cattle .. .. *Thomas Gainsborough*, R.A.
Canvas—24¾ *in.* by 30 *in.* Lent by John Heugh, Esq.

52—A Sea-piece .. .. *William Vandevelde.*
Panel—16 *in.* by 21 *in.* Lent by John Heugh, Esq.

53—Rustic Portrait of a Young Lady
Thomas Gainsborough, R.A.
Canvas—67 *in.* by 49 *in.* Lent by Sir Thomas N. Abdy, Bart.

54—Portrait of Mrs. Trimmer .. .. .. *George Romney.*
Canvas—22½ *in.* by 19 *in.* Lent by J. H. Anderdon, Esq.

55—Landscape: a rustic bridge .. .. .. *Patrick Nasmyth.*
Panel—9 *in.* by 12⅛ *in.* Lent by William Kershaw, Esq.

56—Portrait of Madame Baccelli, Dancer
Thomas Gainsborough, R.A.
Canvas—83¾ *in.* by 57 *in.* Lent by Lord Buckhurst.

57—A Hunting Scene .. .. *George Morland.*
Canvas—16½ *in.* by 22 *in.*
Lent by the Curators, University Galleries, Oxford.

58—View near Godstone .. .. *Patrick Nasmyth.*
Panel—10 *in.* by 14 *in.* Lent by Albert Levy, Esq.

GALLERY No. II.

59—Portrait of Miss Leigh .. *Sir Joshua Reynolds*, P.R.A.
Canvas—93 *in.* by 57 *in.* Lent by Baron Lionel de Rothschild, M.P.

60—Portrait of Sir Christopher Musgrave, 4th Bart. *John Riley.*
Canvas (oval)—28½ *in.* by 23½ *in.*
Lent by the Rev. George Musgrave.

61—Landscape, with Figures: The guitar-player *John and Andrew Both.*
Canvas—19½ *in.* by 24½ *in.* Lent by Albert Levy, Esq.

62—A Naval Engagement .. .. .. *William Vandevelde.*
Panel—8½ *in.* by 18 *in.* Lent by F.M. Sir W. M. Gomm, G.C.B.

63—The Nut Gatherers .. .. .. *Robert Smirke*, R.A.
Canvas—49 *in.* by 39 *in.* Lent by W. M. Russell, Esq.

64—A Monk: from the Soult Collection *Bartolomé Esteban Murillo.*
Canvas—40 *in.* by 30 *in.* Lent by Viscount Hardinge.

65—La Cuisine des Anges: a sketch *Bartolomé Esteban Murillo.*
Canvas—16½ *in.* by 23 *in.* Lent by R. Baxter, Esq.

66—Gaston, Duke of Orleans .. .. .. *Sir Ant. Vandyck.*
Canvas—81 *in.* by 44 *in.* Lent by the Earl of Radnor.

67—Portrait of Queen Henrietta Maria: signed MR 1632 .. .. *Sir Ant. Vandyck.*
Canvas—42 *in.* by 32 *in.* Lent by the Earl of Radnor.

68—Abraham Entertaining the Angels: painted for the Santa Caridad at Seville, 1674 *Bartolomé Esteban Murillo.*
Canvas—76 *in.* by 105 *in.* Lent by Colonel Edwyn Burnaby.

69—The Lock and the Mill .. .. *J. M. W. Turner*, R.A.
Canvas—35½ *in.* by 47½ *in.* Lent by John Heugh, Esq.

70—Portrait of Mrs. Car: formerly belonged to Lord Chancellor Somers—signed "A. Vandyck," 1660 *Sir Ant. Vandyck.*
Canvas—41½ *in.* by 33 *in.* Lent by Earl Somers.

71—Portrait of a Gentleman, unknown, in a Black Dress, wearing a Ruff .. .. .. *Sir Ant. Vandyck.*
Canvas—87 *in.* by 51 *in.* Lent by the Dowager Countess Cowper.

72—"The Angels came and Ministered unto Him" *Bartolomé Esteban Murillo.*
Canvas—21¾ *in.* by 27 *in.* Lent by S. L. Finzi, Esq.

73—Dead Game .. .. *Jan Fyt.*
Canvas—32 *in.* by 29 *in.* Lent by W. A. Tollemache, Esq.

74—Portrait of the Artist's Son .. .. *Peter Paul Rubens.*
Panel—49 *in.* by 26 *in.* Lent by the Earl of Radnor.

75—The Piazza di San Marco, Venice .. *Francesco Guardi.*
Panel—10 *in.* by 17 *in.* Lent by R. Baxter, Esq.

76—A Geographer at his Studies by Candlelight *Gerard Douw.*
Panel—12¼ *in.* by 8 *in.* Lent by Albert Levy, Esq.

77—Portrait of Lady Anne Lennox, Wife of William, Second Earl of Albemarle *Sir Joshua Reynolds*, P.R.A.
Canvas—50 *in.* by 40 *in.* Lent by the Earl of Albemarle.

78—A Pilgrimage to the Temple of Fame *Bonifazio Veneziano.*
Canvas—43 *in.* by 62 *in.* Lent by Dr. Reeve.

79—Vessels in a Calm .. .. *William Vandevelde.*
Canvas—39 *in.* by 53 *in.* Lent by F.M. Sir W. M. Gomm, G.C.B.

80—The Boar Hunt .. .. *Francis Snyders.*
Canvas—78½ *in.* by 120 *in.* Lent by the Earl of Denbigh.

81—Lady Opening a Casement .. .. *Rembrandt van Ryn.*
Canvas—41 *in.* by 33 *in.* Lent by H.M. The Queen.

82—River Scene, with Cattle in the Foreground
Albert Cuyp.
Canvas—40 *in.* by 58 *in.* Lent by the Earl of Harrowby, K.G.

83—Portrait of Richard Warren, M.D.
Thomas Gainsborough, R.A.
Canvas—49½ *in.* by 39¼ *in.* Lent by the R. College of Physicians.

84—Landscape, with Cattle
Philip James De Loutherbourg (diploma work).
Canvas—56 *in.* by 34 *in.* The Property of the Royal Academy.

85—Portrait Head: a sketch Attributed to *Diego Velasquez.*
Canvas—19 *in.* by 14½ *in.* Lent by George P. Boyce, Esq.

86—Signing the Marriage Contract between the Infanta Margarita Maria, daughter of Philip IV., and the Emperor Leopold: an unfinished picture
Diego Velasquez.
Canvas—79½ *in.* by 71¾ *in.* Lent by Sir Edwin Landseer, R.A.

87—A Battle-piece .. .. *Jacopo Cortese*, called *Borgognone.*
Canvas—16 *in.* by 25 *in.* Lent by Charles Rahn, Esq.

88—Portrait of Lady Elizabeth Keppel, Wife of Francis, Marquis of Tavistock .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—29 *in.* by 24 *in.* Lent by the Earl of Albemarle.

89—View of a Royal Chateau in Holland: the figures by Eglon Vander Neer, formerly in the Desenfans' Collection .. .. *Jan Van der Heyden.*
Panel—8 *in.* by 10½ *in.* Lent by Sir James Carmichael, Bart.

90—Church and Market-place in a Dutch Town: formerly in the Desenfans' Collection *Jan Van der Heyden.*
Panel—8 *in.* by 11 *in.* Lent by Sir James Carmichael, Bart.

91—View on the Garonne, with Chateau of the Duchesse de Berri .. .. .. *Richard P. Bonington.*
Canvas—14 *in.* by 19¾ *in.* Lent by W. Fuller Maitland, Esq.

92—A Woman making an Omelette .. .. *Diego Velasquez.*
Canvas—39 *in.* by 45¾ *in.* Lent by Francis Cook, Esq.

93—The Rothes Family: a portrait group *Sir Joshua Reynolds,* P.R.A.
Canvas—59 *in.* by 74 *in.* Lent by Mrs. Gosling.

94—View on the Edge of a Park, with Deer *John Crome.*
Canvas—26 *in.* by 40 *in.* Lent by W. Fuller Maitland, Esq.

95—Portrait of Sir John Molesworth, Bt., in the Uniform of the Cornwall Militia *Sir Joshua Reynolds,* P.R.A.
Canvas—31 *in.* by 24 *in.* Lent by Lady Molesworth.

96—Bruges, on the Ostend River: a moonlight *John Crome.*
Canvas—25 *in.* by 31 *in.* Lent by T. Woolner, Esq., A.R.A.

97—A Portrait .. .. *Frank Hals.*
Panel—10¾ *in.* by 8¼ *in.* Lent by Albert Levy, Esq.

98—Still Life: signed "I. O. f." .. .. .. *Isaac Ostade.*
Panel (oval)—10 *in.* by 13 *in.* Lent by Sir Henry Thompson.

99—River Scene: a calm .. .. *Jan Van Goyen.*
Panel—14½ *in.* by 24½ *in.* Lent by H. W. B. Davis, Esq.

100—Christ bearing His Cross .. .. .. *Leandro da Ponte.*
Canvas—38 *in.* by 51 *in.* Lent by the Earl of Leicester.

101—Portrait of a Gentleman .. .. .. *George Romney.*
Canvas—29 *in.* by 24 *in.* Lent by the Earl of Harrowby, K.G.

102—A Coast Scene, with Vessels: figures on the shore *Ludolph Bakhuizen.*
Panel—25 *in.* by 35 *in.* Lent by F.M. Sir W. M. Gomm, G.C.B.

103—Portrait of Mrs. Powis and her Daughter, Viscountess Fielding .. *Sir Joshua Reynolds,* P.R.A.
Canvas—91 *in.* by 57 *in.* Lent by the Earl of Denbigh.

GALLERY No. III.

104—Christ bearing His Cross: from the Convent of Santa Catalina, Saragossa, signed "Francisco Ribalta fecit, anno 1612" .. .. *Francisco Ribalta.*
Canvas—84 *in.* by 34 *in.* Lent by F. Clare Ford, Esq.

105—The Worship of the Golden Calf .. *Nicolas Poussin.*
Canvas—61 *in.* by 85 *in.* Lent by the Earl of Radnor.

106—A Landscape: signed, and dated 1647 .. *Jacob Ruysdael.*
Panel—12 *in.* by 15½ *in.* Lent by R. Baxter, Esq.

107—Portrait of Mary, Wife of W. Parker Hamond, Esq. *Thomas Gainsborough*, R.A.
Canvas—30 *in.* by 24 *in.* Lent by W. Parker Hamond, Esq.

108—Portrait of Anne, Wife of George, third Earl of Albemarle, and her Son, William Charles *George Romney.*
Canvas—93 *in.* by 57 *in.* Lent by the Earl of Albemarle.

109—Portrait of Major-Gen. the Hon. William Keppel, who conducted the storming of Moro Castle, brother to Viscount Keppel .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—56 *in.* by 68 *in.* Lent by the Earl of Albemarle.

110—Rubens, on a horse given to him by the painter *Sir Ant. Vandyck.*
Canvas—48 *in.* by 42 *in.* Lent by the Earl of Radnor.

111—Portrait of Rachael, first Countess of Southampton *Sir Ant. Vandyck.*
Canvas—87 *in.* by 51 *in.* Lent by the Dowager Countess Cowper.

112—Portrait of Mrs. Stanley, afterwards married to Mr. Justice Hardinge .. .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—50 *in.* by 40 *in.* Lent by the Marquis of Clanricarde.

113—Portrait of the Artist .. .. *Francisco Zurbaran.*
Canvas—22½ *in.* by 18 *in.* Lent by F. Clare Ford, Esq.

114—"The Two Ambassadors:" believed to be a portrait of Sir Thomas Wyatt, æt. suæ 29 (sent by Henry VIII. on a mission to Paris), and of his Secretary, æt. suæ 23. Signed "Johannes Holbein pingebat, 1533" *Hans Holbein.*
Panel—81 *in.* by 83 *in.* Lent by the Earl of Radnor.

115—Portrait of Rebecca, second Wife of William Viscount Folkestone .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Earl of Radnor.

116—Portrait of Isabella, first Wife of Philip the Fourth, Mother of the Infanta Maria: painted 1623 .. .. *Diego Velasquez.*
Canvas—25 *in.* by 19 *in.* Lent by F. Clare Ford, Esq.

117—Portrait Group of Lord John and Lord Bernard Stuart, Sons of the Duke of Lennox *Sir Ant. Vandyck.*
Canvas—87 *in.* by 51 *in.* Lent by the Dowager Countess Cowper.

118—The Shipbuilder and his Wife: signed "Rembrandt f. 1633" .. .. *Rembrandt van Ryn.*
Canvas—44 *in.* by 66 *in.* Lent by H.M. The Queen.

119—Portrait of Sir John Molesworth, Bart., in his Wedding Garment .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—49 *in.* by 39 *in.* Lent by Lady Molesworth.

120—Portrait of a Lady in a Blue Dress *Thomas Gainsborough,* R.A.
Canvas—91 *in.* by 60 *in.* Lent by Baron Lionel de Rothschild, M.P.

121—The Virgin and Child, with Angels *Annibale Carracci.*
Canvas—20 *in.* by 15 *in.* Lent by J. Adams-Acton, Esq.

122—View on the Edge of a Forest: village church in the background .. .. *Rembrandt van Ryn.*
Canvas—14 *in.* by 18½ *in.* Lent by W. Fuller Maitland, Esq.

123—The Lace-maker .. .. *Tiziano Vecellio*, called *Titian.*
Canvas—31 *in.* by 26 *in.* Lent by R. Baxter, Esq.

124—Portrait of a Young Man, in dark Robes trimmed with Fur .. .. .. *Jacopo Robusti*, called *Tintoretto.*
Canvas—43 *in.* by 28 *in.* Lent by the Duke of Northumberland.

125—Portrait of Mariana of Austria, second Wife of Philip the Fourth .. .. *Diego Velasquez.*
Canvas—57 *in.* by 44 *in.* Lent by F. Clare Ford, Esq.

126—Portrait of Carlotta Adriani .. *Rembrandt van Ryn.*
Panel—25½ *in.* by 21½ *in.* Lent by Francis Cook, Esq.

127—Portrait of James, first Duke of Hamilton, beheaded 1649 .. .. *Sir Ant. Vandyck.*
Canvas—84 *in.* by 50 *in.* Lent by the Duke of Hamilton.

128—Landscape: a city with figures and cattle in the foreground .. .. *Gaspar Dughet*, called *Poussin.*
Canvas—14½ *in.* by 18½ *in.* Lent by Earl Somers.

129—Portrait of Catherine Cornaro as St. Catherine *Venetian School.*
Canvas—39 *in.* by 29 *in.* Lent by Rudolph Lehmann, Esq.

130—Portrait of Madame Kirk .. .. .. *Sir Ant. Vandyck.*
Canvas—87 *in.* by 51 *in.* Lent by the Dowager Countess Cowper.

131—Daniel in the Lions' Den .. .. .. *Peter Paul Rubens.*
Canvas—87 *in.* by 129 *in.* Lent by the Duke of Hamilton.
Rubens, writing of this picture from Antwerp, 18th April, 1618, said, "Daniel amidst many Lions, taken from the life—original: the whole by my hand."

132—Portrait of Henrietta of Lorraine, Princess of Phalsburg, 1634: signed "Ant. Van Dyck, Eques, fecit" .. .. *Sir Ant. Vandyck.*
Canvas—83 *in.* by 50 *in.* Lent by the Duke of Hamilton.

133—Sancho Panza and the Duchess.. *Thomas Stothard*, R.A.
Panel—18½ *in.* by 15¼ *in.* Lent by J. F. Jesse, Esq.

134—Violante, Daughter of Palma Vecchio *Paris Bordone.*
Canvas—35 *in.* by 28 *in.* Lent by the Earl of Radnor.

135—Portrait of William Fielding, first Earl of Denbigh .. .. *Sir Ant. Vandyck.*
Canvas—96 *in.* by 57 *in.* Lent by the Duke of Hamilton.

136—Portrait of a Young Lady .. .. *John Hoppner*, R.A.
Canvas—30 *in.* by 25 *in.* Lent by Baron Lionel de Rothschild, M.P.

137—Portrait of a Lady with a Parrot. Signed "Catrina Hoogh, sae. t. 'ovt. 50. Jaer Rembrandt, f. 1657"
Rembrandt van Ryn.
Canvas—49 *in.* by 38 *in.* Lent by Lord Penrhyn.

138—Portrait of the Countess of Devonshire
Sir Ant. Vandyck.
Canvas—53 *in.* by 42 *in.* Lent by the Duke of Northumberland.

139—Portrait of Lady Caroline Keppel, Daughter of William, second Earl of Albemarle
Sir Joshua Reynolds, P.R.A.
Canvas—35 *in.* by 29 *in.* Lent by the Earl of Albemarle.

140—The Baptism of Christ *Jacopo Robusti*, called *Tintoretto.*
Canvas—67 *in.* by 99 *in.* Lent by Colonel Markham.

141—Portrait of Juan de Pareja: the artist's freed-man
Diego Velasquez.
Canvas—30 *in.* by 25 *in.* Lent by the Earl of Radnor.

142—Cephalis and Procris .. .. *Francesco Albano.*
Canvas—24 *in.* by 29 *in.* Lent by J. Prior, Esq.

143—Portrait of an Armed Man in Black
Tiziano Vecellio, called *Titian.*
Canvas—72 *in.* by 39 *in.* Lent by the Earl of Radnor.

144—Bay of Naples: sun rising—the allegorical Morning of the Roman Empire *Claude Gelée*, called *Claude Lorraine.*
Canvas—40 *in.* by 53 *in.* Lent by the Earl of Radnor.

145—Portrait of a Lady and Boy of the Morosini Family . . . . . *Giorgio Barbarelli*, called *Giorgione*.

Canvas—40 *in.* by 32 *in.* Lent by W. Cornwallis West, Esq.

146—The Cornaro Family . . *Tiziano Vecellio*, called *Titian*.

Canvas—80 *in.* by 101 *in.* Lent by the Duke of Northumberland.

Purchased by Algernon Percy, tenth Earl of Northumberland, at the sale of the effects of Sir Ant. Vandyck, in 1656.

147—Roman Ruins: sun setting—the allegorical Evening of the Roman Empire *Claude Gelée*, called *Claude Lorraine*.

Canvas—40 *in.* by 53 *in.* Lent by the Earl of Radnor.

148—The Virgin and Child . . . . *Bartolomé Esteban Murillo*.

Canvas—41 *in.* by 31 *in.* Lent by F. Clare Ford, Esq.

149—Portrait of Don Andrian Pulido Pareja, Knight of Santiago, Admiral of the Fleet of New Spain: signed "Di° Velasq^z, Philip IV., a cubiculo ëiusq. pictor, 1639" . . . . . *Diego Velasquez*.

Canvas—81 *in.* by 44 *in.* Lent by the Earl of Radnor.

150—The Holy Family . . . . . *Ludovico Carracci*.

Canvas—37 *in.* by 30 *in.* Lent by the Earl of Radnor.

151—Time and Childhood . . . . . *Robert Smirke*, R.A.

Canvas—26 *in.* by 36 *in.* Lent by Arthur E. Griffiths, Esq.

152—Ruth and Naomi: with the text, "Populus tuus populus meus, et Deus tuus Deus meus" *Bartolomé Esteban Murillo*.

Canvas—68 *in.* by 80 *in.* Lent by the Earl of Radnor.

153—Mountainous Landscape: with peasants and cattle in the foreground . . . . . *Nicholas Berghem*.

Panel—14 *in.* by 18¾ *in.* Lent by Sir James Carmichael, Bart.

154—Portrait of Anne, Wife of George, fourth Earl of Albemarle . . . . . *Angelica Kauffmann*.

Canvas—29 *in.* by 24 *in.* Lent by the Earl of Albemarle.

155—The Passage of the Red Sea .. .. .. *Nicolas Poussin.*
Canvas—62 *in.* by 85 *in.* Lent by the Earl of Radnor.

156—Charity.. .. .. *Ludovico Carracci.*
Canvas—80 *in.* by 39 *in.* Lent by the Earl of Radnor.

GALLERY No. IV.

157—Portrait of a Young Man in a Black Furred Dress
Attributed to *Bernard Van Orley.*
Panel—20¼ *in.* by 16 *in.* Lent by George P. Boyce, Esq.

158—Portrait of John Hunter, F.R.S., Anatomist
Sir Joshua Reynolds, P.R.A.
Canvas—55 *in.* by 45 *in.* Lent by the Royal College of Surgeons.

159—The Descent from the Cross .. ..*Hugo Vander Goes.*
Panel—29 *in.* by 22½ *in.* Lent by W. J. Richards, Esq.

160—A Triptych: Christ bearing his Cross—The Crucifixion—The Resurrection .. .. *Albert Dürer.*
Panel—11¼ *in.* by 17 *in.* Lent by W. Hibbert, Esq.

161—Portrait of the Artist's Wife
Andrea Vannucchi, called *del Sarto.*
Panel—36¼ *in.* by 27 *in.* Lent by the Duke of Hamilton.

162—The Circumcision: signed "Lucas Cortonensis pinxit"
Luca Signorelli.
Canvas—101½ *in.* by 71 *in.* Lent by the Duke of Hamilton.

163—The Virgin and Child, with Elizabeth and St. Francis .. .. *Domenico Corradi,* called *Ghirlandaio.*
Panel—33½ *in.* by 28 *in.* Lent by the Earl of Leicester.

164—The Last Supper .. *Maso di S. Giovanni,* called *Masaccio.*
Panel—12 *in.* by 8½ *in.* Lent by the Duke of Hamilton.

165—The Virgin and Child, with Angels: monogram "a Fly" .. .. *Mosca.*
Panel—23 *in.* by 18 *in.* Lent by W. Fuller Maitland, Esq.

166—The Holy Family .. .. *Sandro Botticelli.*
Circular-panel—35 *in.* Lent by W. Fuller Maitland, Esq.

167—The Virgin and Child *Francesco Raibolini,* called *Francia.*
Panel—19 *in.* by 13½ *in.* Lent by J. F. Jesse, Esq.

168—The Nativity, 1575 .. *Jacopo da Ponte,* called *Bassano.*
Canvas—16½ *in.* by 12 *in.* Lent by the Duke of Northumberland.

169—The Virgin and Child .. .. .. *Joachim de Patinir.*
Panel—15 *in.* by 12½ *in.* Lent by William Russell, Esq.

170—Portraits of Luther and Melancthon, 1543 *Lucas Cranach.*
Panel—8 *in.* by 6 *in.* Lent by Carl Haag, Esq.

171—The Holy Women at the Sepulchre, with a city in the background: monogram, a shield, with three scallop shells .. .. *Jan Van Eyck.*
Panel—28 *in.* by 35 *in.* Lent by Francis Cook, Esq.

172—The Virgin and Child .. .. *Jan de Mabuse.*
Panel—10¾ *in.* by 8½ *in.* Lent by W. Fuller Maitland, Esq.

173—The Procession to Calvary: painted 1527—with inscription and the artist's monogram .. *Albert Dürer.*
Lent by Francis Cook, Esq.

174—Antony, King of Navarre .. *François Clouet,* called *Janet.*
Panel—6⅝ *in.* by 5 *in.* Lent by John Heugh, Esq.

175—Ægidius, the Friend of Erasmus .. *Hans Holbein.*
Panel—29 *in.* by 20 *in.* Lent by the Earl of Radnor.

176—The Agony in the Garden *Raphael Sanzio d'Urbino.*
Panel—23¼ *in.* by 27 *in.* Lent by W. Fuller Maitland, Esq.

177—The Virgin and Child
Attributed to *Giorgio Barbarelli*, called *Giorgione*.
Canvas—30 *in.* by 40½ *in.* Lent by the Contessa Cotterell.

178—Portrait of Erasmus: signed Johannes Holbein, 1523
Hans Holbein.
Panel—29 *in.* by 20 *in.* Lent by the Earl of Radnor.
This portrait was sent by Erasmus to Sir Thomas More in the care of Holbein.

179—The Virgin and Child .. .. *Lucas van Leyden.*
Panel—10¾ *in.* by 8½ *in.* Lent by W. Fuller Maitland, Esq.

180—Peter and John at the Beautiful Gate of the Temple .. .. *Filippo Lippi.*
Panel—12 *in.* by 22 *in.* Lent by W. Fuller Maitland, Esq.

181—Portrait of Henry the Second of France
François Clouet, called *Janet.*
Panel—6⅝ *in.* by 5 *in.* Lent by John Heugh, Esq.

182—An Angel .. .. *Maso di S. Giovanni*, called *Masaccio.*
Panel—18¼ *in.* by 24 *in.* Lent by Earl Somers.

183—The Boar-hunt: a sketch .. .. .. *Peter Paul Rubens.*
Panel—9½ *in.* by 20½ *in.* Lent by Francis Cook, Esq.

184—Portraits of Frederick the Wise and John the Constant, Electors of Saxony—with inscriptions
Lucas Cranach.
Panel—5 *in.* by 4¾ *in.* Lent by Carl Haag, Esq.

185—St. John in the Island of Patmos *Joachim Patinir.*
Panel—15½ *in.* by 10¼ *in.* Lent by C. W. Cope, Esq., R.A.

186—The Ascension: a sketch *Jacopo Robusti*, called *Tintoretto.*
Panel—17 *in.* by 13 *in.* Lent by Francis Cook, Esq.

187—The Ale-house Door .. .. *Pieter de Hooge.*
Canvas—26½ *in.* by 23 *in.*
Lent by Baron Lionel de Rothschild, M.P.

188—The Misers .. .. *Quintin Matsys.*
Panel—34½ *in.* by 28½ *in.* Lent by Lord Lyttelton.

189—Portrait Unknown .. .. *Albert Dürer.*
Canvas—30 *in.* by 22½ *in.* Lent by the Duke of Hamilton.

190—The Brethren of his Order examining the Wounds of St. Francis of Assisi
Fra Giovanni da Fiesole, called *Beato Angelico.*
Panel—11 *in.* by 27½ *in.* Lent by W. Fuller Maitland, Esq.

191—The Assumption of Our Lady .. .. *Sandro Botticelli.*
Tempera—89 *in.* by 147½ *in.* Lent by the Duke of Hamilton.
Painted for the Church of San Pietro Maggiore, Florence, on the commission of Matteo Palmieri, who gave the whole scheme of the work—*The Assumption,* with a representation of the zones of heaven, the Patriarchs, Prophets, Apostles, Evangelists, Martyrs, Confessors, Doctors, Virgins, and Hierarchies. Matteo and his wife are represented on their knees in the foreground; in the distance is a view of the city of Florence. Vasari says, envious detractors of the painter charged him and his patron with heresy, and the work was interdicted and covered from view.

192—Portrait of the Artist: signed with his monogram
Andrea Vannucchi, called *del Sarto.*
Panel—25 *in.* by 18¾ *in.* Lent by Francis Cook, Esq.

193—The Adoration of the Magi .. .. *Sandro Botticelli.*
Canvas—21 *in.* by 32 *in.* Lent by the Duke of Hamilton.

194—An Allegory .. .. .. *Jacopo Carucci,* called *Pontormo.*
Panel—37½ *in.* by 43½ *in.* Lent by the Duke of Hamilton.

195—A Profile Portrait .. .. .. *Pietro della Francesca.*
Panel—18½ *in.* by 16½ *in.* Lent by Francis Cook, Esq.

196—The Bard from Gray: signed W. Blake, 1809
William Blake.
Canvas—23½ *in.* by 17½ *in.* Lent by Samuel Palmer, Esq.

197—Portrait of a Lady, unknown .. .. *Sir Ant. Vandyck.*
Canvas—26½ *in.* by 42 *in.* Lent by the Earl of Denbigh.

198—Portrait of a Young Man in a Green Striped Dress .. .. *Hans Holbein.*
Panel—17½ *in.* by 13 *in.* Lent by George P. Boyce, Esq.

GALLERY No. V.

199—Capt. the Hon. Augustus Keppel, R.N., created Viscount Keppel .. .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—94 *in.* by 58 *in.* Lent by the Earl of Albemarle.
This portrait was the first painted by the artist after his return from Italy.

200—Neptune's Feast *Johann Rottenhamer* and *Jan Breughel.*
Copper—30 *in.* by 41 *in.* Lent by W. Howard, Esq.

201—Proclaiming the Young King Joash *Edward Bird*, R.A. (diploma work).
Panel—36 *in.* by 25 *in.* The Property of the Royal Academy.

202—Beatrix knighting Esmond .. .. *Augustus L. Egg*, R.A.
Canvas—34 *in.* by 46 *in.* Lent by Thomas Fairbairn, Esq.

203—Portrait of the Artist .. .. .. *John Opie*, R.A.
Canvas—29 *in.* by 24 *in.* Lent by the Hospital for Consumption.

204—Portrait, in Armour, of the Earl of Warwick *Sir Ant. Vandyck.*
Canvas—80 *in.* by 50 *in.* Lent by the Earl of Leicester.

205—Portrait Group of the Family of Robert Dormer, first Earl of Carnarvon .. .. *Gonzales Coquez.*
Canvas—32 *in.* by 39½ *in.* Lent by the Rev. George Musgrave.

206—Dort: river scene, with shipping, boats, &c. .. .. *Dubbels.*
Panel—28 *in.* by 51 *in.* Lent by the Duke of Northumberland.

207—Diana returning from the Chase *Peter Paul Rubens.*
Canvas—74 *in.* by 95 *in.* Lent by the Duke of Northumberland.

208—Yarmouth Old Jetty .. .. *John Crome.*
Canvas—35 *in.* by 49½ *in.* Lent by Lieut.-Col. F. Maitland Wilson.

209—A Fête Champêtre .. .. *Peter Paul Rubens.*
Panel—28½ *in.* by 40½ *in.* Lent by F.M. Sir W. M. Gomm, G.C.B.

210—Portrait of Edward Sackville, fourth Earl of Dorset .. .. *Sir Ant. Vandyck.*
Canvas—85 *in.* by 52 *in.* Lent by Lord Buckhurst

211—Portrait of a Young Lady .. .. .. *John Opie*, R.A.
Canvas—29½ *in.* by 34½ *in.* Lent by the Hospital for Consumption.

212—The Fair at Ghent: from the Collection of the Duchesse de Berri .. .. *David Teniers, jun.*
Panel—31½ *in.* by 44½ *in.* Lent by Baron Lionel de Rothschild, M.P.

213—St. Sebastian .. *Domenico Zampieri*, called *Domenichino.*
Canvas—18 *in.* by 68 *in.* Lent by the Duke of Northumberland.

214—The Execution of Lady Jane Grey .. *Paul Delaroche.*
Canvas—17½ *in.* by 21 *in.* Lent by John Heugh, Esq.

215—A Fruit-piece .. .. *Jan Van Huysum.*
Panel—31 *in.* by 23 *in.* Lent by Baron Lionel de Rothschild, M.P.

216—A Flower-piece .. .. *Jan Van Huysum.*
Panel—31 *in.* by 23 *in.* Lent by Baron Lionel de Rothschild, M.P.

217—Stafford going to his Execution .. *Paul Delaroche.*
Canvas—17½ *in.* by 21 *in.* Lent by John Heugh, Esq.

218—An Altar-piece: Noli me tangere .. *Ant. Raphael Mengs.*
Panel—116 *in.* by 70 *in.* Lent by All Souls' College, Oxford.

219—Hagar and Ishmael .. .. .. *Pietro Francesco Mola.*
Copper—11¼ *in.* by 14 *in.* Lent by F.M. Sir W. M. Gomm, G.C.B.

220—The Alpine Pass .. .. *Nicholas Berchem.*
Panel—25½ *in.* by 18½ *in.* Lent by Albert Levy, Esq.

221—A Cavalier giving Alms: from the Desenfans Collection *Philip Wouwerman.*
Panel—12½ *in.* by 9½ *in.* Lent by Sir James Carmichael, Bart.

222—Portrait of Elizabeth, Countess of Southampton *Sir Ant. Vandyck.*
Canvas—87 *in.* by 51 *in.* Lent by the Dowager Countess Cowper.

223—Europa .. .. *Gaspar Dughet*, called *Poussin*.
Canvas—45 *in.* by 59 *in.* Lent by the Earl of Harrowby, K.G.

224—Head of a Rabbi .. .. *Sir Martin Archer Shee*, P.R.A.
Canvas—36 *in.* by 27¾ *in.* Lent by Sir Francis H. Goldsmid, Bart., M.P.

225—San Luigi di Gonzaga after resigning his Heritage received into the Society of Jesus
Giovanni Francesco Barbieri, called *Guercino*.
Canvas—140 *in.* by 105 *in.* Lent by John Grant, Esq., of Kilgraston.

226—A Boy with a Rabbit
Sir Henry Raeburn, R.A. (diploma picture).
Canvas—41 *in.* by 31 *in.* The Property of the Royal Academy.

227—A Knight Arming: signed "Opus Paridis Bordon.NS."
Paris Bordone.
Canvas—45 *in.* by 61 *in.* Lent by Earl Somers.

228—Portrait of Lady Frances Cranfield, Wife of Richard, fifth Earl of Dorset .. *Sir Ant. Vandyck*.
Canvas—74 *in.* by 50½ *in.* Lent by Lord Buckhurst.

229—Study of a Girl, with a Rose .. .. *John Opie*, R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by the Hospital for Consumption.

230—A Village Scene .. .. *David Teniers*.
Panel—16 *in.* by 20 *in.* Lent by F.M. Sir W. M. Gomm, G.C.B.

231—Portrait of Richard Holmes Laurie, as a Boy
Sir Joshua Reynolds.
Canvas—38 *in.* by 24 *in.* Lent by Miss Cecilia Laurie.

232—Venice, from the Ducal Palace, with the Dogana
Ant. Canal, called *Canaletto*.
Canvas—34 *in.* by 36 *in.* Lent by Lord Penrhyn.

233—Portrait of James, Duke of Hamilton, beheaded 1645
Sir Ant. Vandyck
Canvas—81½ *in.* by 49½ *in.* Lent by the Earl of Denbigh.

OCTAGON GALLERY.

SCULPTURE.

234—Statue of H.M. the Queen: plaster .. *John Gibson*, R.A.
The Property of the Royal Academy.

235—H.M. William IV.: marble .. *Sir Francis Chantrey*, R.A.
The Property of the Royal Academy.

236—William Harvey, M.D., Physician to Charles I.: marble
Peter Scheemakers.
Lent by the Royal College of Physicians.

237—Benjamin West, P.R.A.: marble *Sir Francis Chantrey*, R.A.
The Property of the Royal Academy.

238—Model of the Apollo Lagobolos: plaster
John Flaxman, R.A.
Lent by T. G. Morgan, Esq.

239—Hero and Leander: model for a bas-relief—plaster
John Gibson, R.A.
The Property of the Royal Academy.

240—William Babington, M.D.: marble .. *William Behnes.*
Lent by the Royal College of Physicians.

241—Henry Cline, F.R.S., 1825: marble
Sir Francis Chantrey, R.A.
Lent by the Royal College of Surgeons.

242—The Shield of Achilles: plaster *John Flaxman*, R.A.
The Property of the Royal Academy.

243—Sickness: a marble head .. *John Bacon*, R.A. (diploma work).
The Property of the Royal Academy.

244—Model of a Portrait Statue: unknown
John Flaxman, R.A.
Lent by E. B. Stephens, Esq., A.R.A.

245—Statue of the Hunter and his Dog: plaster
John Gibson, R.A.
The Property of the Royal Academy.

246—John Ray, F.R.S., Naturalist: marble, 1751
Louis F. Roubilliac.
Lent by Trinity College, Cambridge.

247—Mrs. Mary Somerville: marble, 1840
Sir Francis Chantrey, R.A.
Lent by the Royal Society.

248—Richard Mead, M.D.: marble .. *Louis F. Roubilliac.*
Lent by the Royal College of Physicians.

249—Thomas Sydenham, M.D.: marble .. *Joseph Wilton*, R.A.
Lent by the Royal College of Physicians.

250—Sir Edward Coke, Chief Justice, King's Bench: marble, 1613 .. .. *Louis F. Roubilliac.*
Lent by Trinity College, Cambridge.

251—George Dance, Esq., R.A.: marble
John Chas. Felix Rossi, R.A.
The Property of the Royal Academy.

252—Statue of Venus with the Apple: marble
John Gibson, R.A.
The Property of the Royal Academy.

253—Henry Bone, Esq., R.A.: marble *Sir Francis Chantrey*, R.A.
The Property of the Royal Academy.

254—Jupiter and Ganymede: marble
Sir Richard Westmacott, R.A. (diploma work).
The Property of the Royal Academy.

255—Thomas Stothard, Esq., R.A., 1826: marble
Edward Hodges Baily, R.A.
The Property of the Royal Academy.

256—John Flaxman, Esq., R.A.: marble
Edward Hodges Baily, R.A. (diploma work).
The Property of the Royal Academy.

257—Apollo and Marpessa: marble alto-relievo
John Flaxman, R.A. (diploma work).
The Property of the Royal Academy.

258—Joseph Nollekens, Esq., R.A.: plaster
Sir Francis Chantrey, R.A.
Lent by the Curators, University Galleries, Oxford.

259—Cupid and Psyche: marble alto-relievo, 1773
Joseph Nollekens, R.A. (diploma work).
The Property of the Royal Academy.

260—Statue of Hebe: coloured marble.. .. *John Gibson*, R.A.
The Property of the Royal Academy.

261—Jephthah's Vow: sketch model in terra cotta, 1760
Joseph Nollekens, R.A.
Lent by the Society of Arts.

262—Sir Francis Chantrey, R.A.: marble, 1826
Frederick W. Smith.
The Property of the Royal Academy.

263—H.M. George III.: marble .. .. *Agostino Carlini*, R.A.
The Property of the Royal Academy.

264—H.M. George IV.: marble, 1841 *Sir Francis Chantrey*, R.A.
The Property of the Royal Academy.

265—Statuette of Raphael .. .. .. *John Flaxman*, R.A.
Lent by Mrs. Lane.

266—Part of the Frieze of Covent Garden Theatre:
plaster .. .. *John Flaxman*, R.A.
Lent by Henry Weekes, Esq., R.A.

267—Statuette of Michael Angelo .. *John Flaxman*, R.A.
Lent by Mrs. Lane.

268—The Falling Titan: marble, 1786
Thomas Banks, R.A. (diploma work).
The Property of the Royal Academy.

269—Statue of Narcissus: marble
John Gibson, R.A. (diploma work).
The Property of the Royal Academy.

270—Statue of Cupid with a Butterfly: marble
John Gibson, R.A.
The Property of the Royal Academy.

271—Statue of a Child of the late Sir Thomas Dyke Acland, Bart.: marble .. .. *Sir Francis Chantrey*, R.A.
Lent by Sir T. Dyke Acland, Bart.

272—Statue of a Nymph: marble
Patrick MacDowall, R.A. (diploma work).
The Property of the Royal Academy.

VESTIBULE.

273—Statue of Diana: plaster .. .. *Richard J. Wyatt.*
The Property of the Royal Academy.

274—Statue of Flora: plaster .. .. *Richard J. Wyatt.*
The Property of the Royal Academy.

275—Portrait of John, Lord Mountstuart: the background by W. Owen, R.A. *Sir Thomas Lawrence*, P.R.A.
Lent by Lieut.-Col. J. Crichton Stuart, M.P.

276—Portrait of Sir Astley Cooper, Bart., F.R.S.
Sir Thomas Lawrence, P.R.A.
Canvas—56 *in.* by 44 *in.* Lent by the Royal College of Surgeons.

277—Howard Visiting Prisoners for Debt
Francis Wheatley, R.A.
Canvas—40 *in.* by 50 *in.* Lent by the Earl of Harrowby, K.G.

278—Portrait of H.M. George III., the Founder of the Royal Academy .. .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—108 *in.* by 72 *in.* The Property of the Royal Academy.

279—Portrait of H.M. Queen Charlotte
Sir Joshua Reynolds, P.R.A.
Canvas—108 *in.* by 72 *in.* The Property of the Royal Academy.

280—The Cottagers: the female spinning is a portrait of the mother of the Landseer family
Sir Joshua Reynolds, P.R.A.
Canvas—95 *in.* by 71 *in.* Lent by Mrs. Gosling.

GALLERY No. X.

WATER-COLOUR PAINTINGS.

281—Waterloo Bridge .. .. *Clarkson Stanfield*, R.A.
Size 10½ *in.* by 8 *in.* Lent by William Smith, Esq., F.S.A.

282—Kenilworth Castle .. .. *Peter De Wint.*
Size 6¾ *in.* by 10¼ *in.* Lent by Albert Levy, Esq.

283—A Farmhouse, Lincolnshire .. .. *Peter De Wint.*
Size 13 *in.* by 24¾ *in.* Lent by John Henderson, Esq., F.S.A.

284—Pont Neuf, Paris .. .. *Henry Edridge*, A.R.A.
Size 13¼ *in.* by 19½ *in.* Lent by William Smith, Esq., F.S.A.

285—A Classical Landscape, with Cattle *George Barret.*
Size 13¼ *in.* by 19⅛ *in.* Lent by William Smith, Esq., F.S.A.

286—A Classical Landscape .. .. *George Barret.*
Size 14½ *in.* by 21 *in.* Lent by William Smith, Esq., F.S.A.

287—A Snow-storm: cattle under shelter .. .. *Robert Hills.*
Size 29½ *in.* by 39½ *in.* Lent by George Smith, Esq., F.S.A.

288—View of Cader Idris .. .. *Sir Aug. W. Callcott*, R.A.
Size 41 *in.* by 27 *in.* Lent by W. Leech, Esq.

289—Fishermen .. .. *Thomas Heaphy.*
Size 22¾ *in.* by 17 *in.* Lent by William Smith, Esq., F.S.A.

290—Southwark Bridge .. .. *William Hunt.*
Size 13 *in.* by 21 *in.* Lent by W. Leech, Esq.

291—The Roman Canal, Lincolnshire.. .. *Peter De Wint.*
Size 9¾ *in.* by 22 *in.* Lent by John Henderson, Esq., F.S.A.

292—New Court, Temple .. .. *William Hunt.*
Size 16½ *in.* by 19¾ *in.* Lent by William Smith, Esq., F.S.A.

293—An Indiaman Ashore, signed "S. Prout" .. *Samuel Prout.*
Size 26 *in.* by 38 *in.* Lent by Francis M. Hampden Turner, Esq.

294—St. Pierre, Caen .. .. *Samuel Prout.*
Size 20½ *in.* by 28 *in.* Lent by W. Quilter, Esq.

295—View of the Westgate, Canterbury .. *Frederick Nash.*
Size 30 *in.* by 21¾ *in.* Lent by Henry Weekes, Esq., R.A.

296—The Gamekeeper .. .. *William Hunt.*
Size 15⅛ *in.* by 12½ *in.* Lent by W. Quilter, Esq.

297—Dead Partridge .. .. *William Hunt.*
Size 6 *in.* by 10½ *in.* Lent by W. Quilter, Esq.

298—Loch Awe and Ben Cruachan .. *A. V. Copley Fielding.*
Size 29½ *in.* by 45½ *in.* Lent by W. Quilter, Esq.

299—Rivaulx Abbey .. .. *A. V. Copley Fielding.*
Size 22 *in.* by 30 *in.* Lent by W. Quilter, Esq.

300—Box Hill, Surrey .. .. *George Fennel Robson.*
Size 29 *in.* by 48 *in.* Lent by J. E. L.

301—The Hayfield .. .. *David Cox.*
Size 23½ *in.* by 33¾ *in.* Lent by W. Quilter, Esq.

302—The Cathedral at Rouen: South Transept *Samuel Prout.*
Size 21 *in.* by 15 *in.* Lent by Francis M. Hampden Turner, Esq.

303—Beaumaris .. .. *David Cox.*
Size 8¾ *in.* by 12⅛ *in.* Lent by W. Quilter, Esq.

304—Lancaster Castle and Bridge .. .. *Peter De Wint.*
Size 12½ *in.* by 36¼ *in.* Lent by W. Quilter, Esq.

305—Cromwell with his Lawyers .. .. *George Cattermole.*
Size 9¼ *in.* by 13¼ *in.* Lent by W. Quilter, Esq.

306—Plums .. .. *William Hunt.*
Circular—size 12½ *in.* Lent by W. Quilter, Esq.

307—The Seizure of Charles I. .. .. .. *George Cattermole.*
Size 9¾ *in.* by 13¼ *in.* Lent by W. Quilter, Esq.

308—On the French Coast .. .. .. *Richard P. Bonington.*
Size 6¼ *in.* by 9½ *in.* Lent by W. Quilter, Esq.

309—On the Banks of the Tummell .. .. *George F. Robson.*
Size 8 *in.* by 14½ *in.* Lent by W. Quilter, Esq.

310—Gipsies .. .. *William Hunt.*
Size 22¼ *in.* by 17¼ *in.* Lent by W. Quilter, Esq.

311—Cheyne Walk, Chelsea .. .. .. *Richard P. Bonington.*
Size 4⅝ *in.* by 7 *in.* Lent by W. Quilter, Esq.

312—The Cedars of Lebanon .. .. .. *James D. Harding.*
Size 8⅝ *in.* by 12⅝ *in.* Lent by W. Quilter, Esq.

313—A Scene from King Lear, 1845 .. .. *John M. Wright.*
Size 29 *in.* by 45 *in.* Lent by C. Randell, Esq.

314—A Lake in Argyllshire .. .. .. *George F. Robson.*
Size 29 *in.* by 18 *in.* Lent by J. E. L.

315—Hotel de Ville, Cologne .. .. .. *Samuel Prout.*
Size 21 *in.* by 15 *in.* Lent by Francis M. Hampden Turner, Esq.

316—Changing Pasture .. .. *David Cox.*
Size 23 *in.* by 33½ *in.* Lent by Albert Levy, Esq.

317—Southall, Nottingham .. .. *Peter De Wint.*
Size 10⅝ *in.* by 34½ *in.* Lent by W. Quilter, Esq.

318—The Stable .. .. *William Hunt.*
Size 14½ *in.* by 15¾ *in.* Lent by W. Quilter, Esq.

319—Plymouth Sound .. .. *A. V. Copley Fielding.*
Size 29 *in.* by 45 *in.* Lent by J. E. L.

320—A Storm .. .. *A. V. Copley Fielding.*
Size 25 *in.* by 36 *in.* Lent by W. Quilter, Esq.

321—The Church of St. Laurence, Nuremberg *Samuel Prout.*
Size 28 *in.* by 21½ *in.* Lent by Francis M. Hampden Turner, Esq.

322—"Too Hot!" .. .. *William Hunt.*
Size 15 *in.* by 11 *in.* Lent by W. Quilter, Esq.

323—Dead Oyster-catcher .. .. *William Hunt.*
Size 5½ *in.* by 10 *in.* Lent by W. Quilter, Esq.

324—The Hotel de Ville, Brussels .. .. *Samuel Prout.*
Size 27 *in.* by 35 *in.* Lent by Francis M. Hampden Turner, Esq.

325—Green Lanes .. .. *David Cox.*
Size 25¾ *in.* by 30¼ *in.* Lent by W. Quilter, Esq.

326—Distant View of Windsor .. .. *John Glover.*
Size 17 *in.* by 24¼ *in.* Lent by William Smith, Esq., F.S.A.

327—View in the Isle of Elba .. .. *John R. Cozens.*
Size 14½ *in.* by 21¼ *in.* Lent by William Smith, Esq., F.S.A.

328—View of the Church of St. Pierre, Caen *Samuel Prout.*
Size 21 *in.* by 28 *in.* Lent by Francis M. Hampden Turner, Esq.

329—Columbus at the Convent of Rabida *George Cattermole.*
Size 16 *in.* by 29¼ *in.* Lent by John Henderson, Esq., F.S.A.

330—A Girl Spinning: signed, and dated 1822 *Joshua Cristall.*
Size 15¼ *in.* square Lent by William Russell, Esq.

331—Granada, from the Banks of the Xenil: signed, and dated 1834 .. .. *David Roberts,* R.A.
Size 9 *in.* by 12⅝ *in.* Lent by W. Quilter, Esq.

332—Castle Eden Dean, Durham .. .. *George F. Robson.*
Size 11 *in.* by 16½ *in.* Lent by William Smith, Esq., F.S.A.

333—Harvesters .. .. *John Aug. Atkinson.*
Size 8½ *in.* by 11¾ *in.* Lent by William Smith, Esq., F.S.A.

334—Ship Waiting for a Pilot .. .. *Samuel Owen.*
Size 12½ *in.* by 17¼ *in.* Lent by William Smith, Esq., F.S.A.

335—Wood Scene, Bromley .. .. .. *Henry Edridge,* A.R.A.
Size 12½ *in.* by 17½ *in.* Lent by William Smith, Esq., F.S.A.

336—Kilgaran Castle .. .. *William Havell.*
Size 19¾ *in.* by 27½ *in.* Lent by William Smith, Esq., F.S.A.

337—Carisbrooke Castle, Isle of Wight .. *Peter De Wint.*
Size 4¾ *in.* by 8⅝ *in.* Lent by W. Quilter, Esq.

338—The Ouse Bridge at York, 1801 .. *Thomas Girtin.*
Size $10\frac{5}{8}$ *in.* by 21 *in.* Lent by George Girtin, Esq.

339—Peace and War .. .. *David Cox.*
Size $23\frac{1}{2}$ *in.* by $33\frac{1}{2}$ *in.* Lent by W. Quilter, Esq.

340—The Harvest-field.. .. .. *Peter De Wint.*
Size 20 *in.* by 32 *in.* Lent by G. E. Schwabe, Esq.

341—View between Sevenoaks and Knole Park, 1819 *Robert Hills.*
Size 17 *in.* by $12\frac{3}{4}$ *in.* Lent by George Smith, Esq., F.S.A.

342—Dieppe, from the Heights .. .. .. *John Sell Cotman.*
Size $11\frac{1}{4}$ *in.* by $21\frac{1}{4}$ *in.* Lent by William Smith, Esq., F.S.A.

343—The Milkmaid.. .. .. *Richard Westall,* R.A.
Size $9\frac{3}{4}$ *in.* by $7\frac{1}{2}$ *in.* Lent by William Smith, Esq., F.S.A.

344—Shipping dismantled .. .. *Samuel Prout.*
Size $14\frac{3}{4}$ *in.* by $21\frac{1}{2}$ *in.* Lent by John Henderson, Esq., F.S.A.

345—A Classic Landscape .. .. *Francis Stevens.*
Size $25\frac{1}{2}$ *in.* by $18\frac{5}{8}$ *in.* Lent by Samuel Redgrave, Esq.

346—Primroses.. .. .. *William Hunt.*
Size 12 *in.* by 14 *in.* Lent by W. Quilter, Esq.

347—Lancaster .. .. *David Cox.*
Size $10\frac{3}{4}$ *in.* by 19 *in.* Lent by W. Leech, Esq.

348—English Hospitality .. .. *George Cattermole.*
Size $14\frac{3}{4}$ *in.* by $19\frac{3}{4}$ *in.* Lent by W. Quilter, Esq.

349—The Canal-boat .. .. *Peter De Wint.*
Size $16\frac{1}{2}$ *in.* by $31\frac{1}{2}$ *in.* Lent by G. E. Schwabe, Esq.

350—Lancaster .. .. *David Cox.*
Size 30 *in.* by $19\frac{1}{4}$ *in.* Lent by W. Leech, Esq.

351—Isola Bella, on the Lago Maggiore.. *John R. Cozens.*
Size $14\frac{1}{2}$ *in.* by 21 *in.* Lent by John Henderson, Esq., F.S.A.

352—The Angler, 1795 .. .. *Edward Dayes.*
Size $5\frac{3}{4}$ *in.* by $5\frac{1}{4}$ *in.* Lent by Samuel Redgrave, Esq.

353—Reading the League .. .. *William Hunt.*
Size 16½ *in.* by 11 *in.* Lent by Thomas Johnson, Esq.

354—Bridge over the Wytham, Lincoln .. *Peter De Wint.*
Size 16¾ *in.* by 20½ *in.* Lent by John Henderson, Esq., F.S.A.

355—A Farmhouse in Buckinghamshire
Henry Edridge, A.R.A.
Size 12½ *in.* by 17 *in.* Lent by William Smith, Esq., F.S.A.

356—Fontarabia: signed 1836 .. .. *David Roberts,* R.A.
Size 10¼ *in.* by 15½ *in.* Lent by William Smith, Esq., F.S.A.

357—Grapes and Pomegranate .. .. .. *William Hunt.*
Size 9 *in.* by 12 *in.* Lent by John Henderson, Esq., F.S.A.

358—Sea-shore on the Kentish Coast *William Collins,* R.A.
Size 10 *in.* by 13 *in.* Lent by William Smith, Esq., F.S.A.

359—The Westmoreland Hills .. .. .. *Peter De Wint.*
Size 6 *in.* by 25¼ *in.* Lent by John Henderson, Esq., F.S.A.

360—Nottingham .. .. *Peter De Wint.*
Size 5⅚ *in.* by 23½ *in.* Lent by John Henderson, Esq., F.S.A.

361—A Landscape Composition .. .. .. *George Barret.*
Size 10⅛ *in.* by 8½ *in.* Lent by W. Quilter, Esq.

362—An Indiaman on Shore.. .. .. .. *Samuel Prout.*
Size 25½ *in.* by 38 *in.* Lent by the Marquis of Westminster.

363—The Temple of the Winds: a ruin—sunset *John R. Cozens.*
Size 10¼ *in.* by 14¾ *in.* Lent by George Smith, Esq., F.S.A.

364—The Painter's Dream .. .. *Alfred E. Chalon,* Esq., R.A.
Size 7¼ *in.* by 9 *in.* Lent by Samuel Redgrave, Esq.

365—A Farmyard, 1826 .. .. *Robert Hills.*
Size 10¼ *in.* by 14¾ *in.* Lent by George Smith, Esq., F.S.A.

366—Gardens of the Villa Aldobrandini, Frescati
John R. Cozens.
Size 15 *in.* by 12 *in.* Lent by George Smith, Esq., F.S.A.

367—Fish Street Hill, London .. .. .. *William Marlow.*
Size 20 *in.* by 16 *in.* Lent by John Henderson, Esq., F.S.A.

368—Brighton Beach .. .. *Henry Edridge*, A.R.A.
Size 9 *in.* by 13½ *in.* Lent by William Smith, Esq., F.S.A.

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Under Revision.

ROYAL ACADEMY OF ARTS,

BURLINGTON HOUSE.

THE WORKS

OF THE LATE

SIR EDWIN LANDSEER, R.A.

WINTER EXHIBITION,

FIFTH YEAR.

MDCCCLXXIV.

LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, 14, CHARING CROSS,
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Smirke, Sydney, Esq., *Treasurer and Trustee.*
Scott, Sir George Gilbert.
Sant, James, Esq.
Street, George Edmund, Esq., *Auditor.*
Stocks, Lumb, Esq.
Webster, Thomas, Esq.
Ward, Edward Matthew, Esq.
Weekes, Henry, Esq.
Watts, George Frederick, Esq.
Wells, Henry Tanworth, Esq., *Auditor.*

ASSOCIATES.

Robert Thorburn.
Henry O'Neil.
Henry Le Jeune.
Edward B. Stephens.
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John Pettie, R.A. *Elect.*
Wm. Frederick Yeames.
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George D. Leslie.
Wm. Quiller Orchardson.
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Vicat Cole.
Henry Stacy Marks.
Frederick Walker.
Thomas Woolner.
Sir John Gilbert.
Richard Norman Shaw.
H. W. B. Davis.
J. E. Hodgson.

ASSOCIATE ENGRAVERS.

Thomas Landseer.
Thomas Oldham Barlow.

PROFESSORS.

Of *Painting*, Charles West Cope, Esq., R.A.
Of *Sculpture*, Henry Weekes, Esq., R.A.
Of *Architecture*, Edward M. Barry, Esq., R.A.
Of *Anatomy*, John Marshall, Esq., F.R.S.
Of Chemistry, Frederick S. Barff, Esq., M.A.
Teacher of *Perspective*, Henry Alexander Bowler.
Master in the Class of *Architecture*, Richard Phené Spiers.

SECRETARY.—Fred. A. Eaton, Esq., M.A.

CATALOGUE.

The Numbers of the Pictures follow from left to right, the first Number being next the door.

The measurement of the Paintings is given in inches, and the height is always placed before the width.

The Name immediately opposite to the Title of the Picture, Sketch, or Engraving, is that of the present Owner and Lender of the Work.

The figures following the title indicate the date of painting.

GALLERY No. I.

SKETCHES, DRAWINGS, &c.

1—Out of Season! 1849 .. .. *Lord A. Russell.*
Pen and ink—tinted.

2—Sir E. Landseer, R.A., by Sir F. Grant, P.R.A., with pheasant and snipe, by Sir E. L. 1852. *Viscount Hardinge.*
Pen and ink.

3—Balmoral Castle .. .. *Miss Grant.*
Etching.

4—Deerhound and Child. 1832 .. .. *Lord Rendlesham.*
Crayon.

5—Stag at Bay. 1850 .. .. .. *Lord Cosmo Russell.*
Crayon.

6—The Combat .. .. *Sir F. Grant*, P.R.A.
Chalk.

7—A Setter .. .. *Executors of Sir E. Landseer.*
Water-colour.

8—H.S.H. The Princess Victoire of Saxe Coburg and Gotha .. .. *H.M. The Queen.*
Crayon.

9—H.R.H. The Princess Beatrice on a Pony. 1865
Crayon. *H.M. The Queen.*

10—"The Best Run of the Season—We Lost Him!" 1850
Lord Cosmo Russell.
Sketch for the picture generally called "The Last Run of the Season."
Crayon.

11—Moonlight Scene. 1843.. .. .. *J. Jones, Esq.*
Chalk.

12—"Too Hot!" .. .. *H. W. Eaton, Esq., M.P.*
Crayon.

13—Two Sketches. 1848 .. .. *W. Russell, Esq.*
1. Deerhound. 2. Dead Deer.
Pencil.

14—Dogs: a study. 1822 .. *Executors of Sir E. Landseer.*
Chalk.

15—Lady Evelyn Stanhope (Countess of Carnarvon)
Crayon. *Countess of Chesterfield.*

16—"Dash" .. .. *H. D. Streatfield, Esq.*
Water-colour.

17—A Stamped Receipt. 1836 .. .. *H. Willett, Esq.*
Part of a letter written by Sir E. Landseer to Sir Francis Chantrey, acknowledging the receipt of a cheque for painting Sir F. C.'s dog "Mustard."

18—Head of a Tiger .. .. *H. E. Eaton, Esq.*
Chalk.

19—Child in a Chair. 1823 *Executors of Sir E. Landseer.*
Pencil.

20—A Tiger .. .. *H. Collen, Esq.*
Pencil—tinted.

21—Setters. 1849 .. .. *Lord Cosmo Russell.*
Pen and ink.

22—In Season! 1849 .. .. *Lord A. Russell.*
Pen and ink—tinted.

23—Blackcock. 1850 .. .. *Lord Cosmo Russell.*
Water-colour.

24—Hougoumont. 1840 .. .. *Executors of Sir E. Landseer.*
Water-colour.

25—The Gamekeeper .. .. *W. M. Eaton, Esq.*
Pen and ink.

26—Dog and Deer struggling in a Pool. 1837. *W. Russell, Esq.*
Pen and ink.

27—Mont St. Bernard. 1825 .. .. *John Fowler, Esq.*
Pencil.

28—Highland Sport! .. .. *Executors of Sir E. Landseer.*
Sketch of the picture "The Random Shot."
Crayon.

29—Hunted Deer .. .. *Lord Cosmo Russell.*
Chalk.

30—Tethered Ram .. .. *Capt. W. H. F. Palmer.*
Pen and ink and chalk.

31—Sketch at Mechlin. 1840 *Executors of Sir E. Landseer.*
Pen and ink—tinted.

32—Portrait of G. R. at Five Years Old combing his Mother's Hair. 1836 .. .. .. *W. Russell, Esq.*
Chalk.

33—Plough at Waterloo.. 1840 *Executors of Sir E. Landseer.*
Crayon.

34—Mule and Horse, Geneva. 1840
Pen and ink—tinted. *Executors of Sir E. Landseer.*

35—Gossips at the Fountain, Aix-la-Chapelle. 1840
Pen and ink. *Executors of Sir E. Landseer.*

36—Blackcock .. .. *Executors of Sir E. Landseer.*
Crayon.

37—Pulpit in Belgium .. .. *Executors of Sir E. Landseer.*
Water-colour.

38—Goats, Hastings. 1840 .. *Executors of Sir E. Landseer.*
Pen and ink.

39—Bathers, Dover. 1840 .. *Executors of Sir E. Landseer.*
Pen and ink.

40—Scene in Belgium .. .. *Executors of Sir E. Landseer.*
"It's all very well, but don't let us tread on one another's toes."
Pen and ink—tinted.

41—Market-place, Geneva. 1840. *Executors of Sir E. Landseer.*
Pen and ink—tinted.

42—Children of the Mist .. .. *H.M. The Queen.*
Crayon.

43—Donkeys, Hastings. 1840 *Executors of Sir E. Landseer.*
Pen and ink.

44—At Geneva. 1840 .. .. *Executors of Sir E. Landseer.*
Pen and ink—tinted.

45—Oxen at the Tank, Geneva. 1840
Pen and ink—tinted. *Executors of Sir E. Landseer.*

46—"Vulcan" with a Dead Boar .. .. *H.M. The Queen.*
Crayon.

47—Stag and Deerhound .. .. .. *E. J. Coleman, Esq.*
Crayon.

48—H.M. The Queen on a Pony at Osborne *H.M. The Queen.*
Crayon.

49—Refreshment, Geneva. 1840 *Executors of Sir E. Landseer.*
Pen and ink—tinted.

50—Horses Feeding, Geneva. 1840. *Executors of Sir E. Landseer.*
Pen and ink—tinted.

51—"Brechin." 1867 .. .. *H.M. The Queen.*
The Prince Consort's shooting pony.
Crayon.

52—The Stall, Geneva. 1840 *Executors of Sir E. Landseer.*
Pen and ink—tinted.

53—Cart-horse, Hastings .. *Executors of Sir E. Landseer.*
Pen and ink—tinted.

54—Sketch at Geneva. 1840 *Executors of Sir E. Landseer.*
Pen and ink—tinted.

55—Goats, Hastings. 1840 .. *Executors of Sir E. Landseer.*
Pen and ink—tinted.

56—"Sharp." 1869 .. .. *H.M. The Queen.*
The Queen's favourite collie.
Crayon.

57—A Stable, between Liège and Aix-la-Chapelle. 1840
Pen and ink—tinted. *Executors of Sir E. Landseer.*

58—At Geneva. 1840 .. .. *Executors of Sir E. Landseer.*
Pen and ink—tinted.

59—At Mass, Belgium .. .. *Executors of Sir E. Landseer.*
Water-colour.

60—"My Day's Sport in the Highlands." 1872
Dead stag and deerhound. *Marquis of Hamilton.*
Pencil.

61—Stag's Head .. .. *H.M. The Queen.*
Crayon.

62—At Waterloo. 1840.. .. *Executors of Sir E. Landseer.*
Pen and ink—tinted.

63—Pointer and Setter.. .. .. .. *Duke of Beaufort, K.G.*
Pen and ink.

64—Huntsman and Hounds .. .. .. *Lieut.-Col. Birchall.*
Pen and ink and crayon.

65—A Recollection of any Scene, Incident, or Object. 1830 .. .. *J. Mitchell, Esq.*
Done at the Sketching Club. See writing on sketch.
Pen and ink—tinted.

66—Greyhound's Head. 1815: retouched 1843
Pencil. *Lieut.-Col. Birchall.*

67—"Breeze" .. .. *W. Russell, Esq.*
Retriever watching his master's hand.
Chalk.

68—A Setter .. .. *Executors of Sir E. Landseer.*
Water-colour.

69—Mendicant Friar, Brussels *Executors of Sir E. Landseer.*
Crayon.

70—Dog and Chickens. 1835 .. .. *Lord Cosmo Russell.*
Pencil.

71—"Why I Could'nt Come to Dinner" *Sir F. Grant,* P.R.A.
Having been one day thrown from his carriage and severely hurt, Sir E. Landseer sent this sketch as his excuse for not dining out that evening.
Pen and ink.

72—Arrest of the False Herald .. .. *John Knowles, Esq.*
Scene from 'Quentin Durward.'
Water-colour.

73—Sketches of Dead Game .. .. *Lord Cosmo Russell.*
Illustrations attached to a letter giving an account of a day's sport.
Pen and ink.

74—Portrait .. .. *Executors of Sir E. Landseer.*
Crayon.

75—Sportsman and Dogs .. .. *Messrs. J. and W. Vokins.*
Pen and ink.

76—Deer and Doe .. .. *Lord A. Russell.*
Pen and ink.

77—At Geneva. 1840 .. .. *Executors of Sir E. Landseer.*
Pen and ink—tinted.

78—Lord A. Russell on a Pony *Executors of Sir E. Landseer.*
Oil.

79—The Eagle's Nest .. .. *Executors of Sir E. Landseer.*
Crayon.

80—Stag and Pony.. .. .. *Executors of Sir E. Landseer.*
Crayon.

81—Stags Fighting. 1844 .. *Executors of Sir E. Landseer.*
Crayon.

82—Scene in the Marquis of Breadalbane's Deer Forest
Crayon. *Lady E. Pringle.*

83—Scene in the Forest .. *Executors of Sir E. Landseer.*
Crayon.

84—Dead Stag. 1845 .. .. *Executors of Sir E. Landseer.*
Crayon.

85—Group of Stags' Heads .. *Executors of Sir E. Landseer.*
Crayon.

86—Stag and Hinds .. .. *Executors of Sir E. Landseer.*
Crayon.

87—Return from Deer-stalking. 1846
Crayon. *Executors of Sir E. Landseer.*

88—Group of Rams' Heads .. *Executors of Sir E. Landseer.*
Crayon

89—Scene in the Marquis of Breadalbane's Deer Forest
Crayon. *Lady E. Pringle.*

90—The Challenge .. .. *Executors of Sir E. Landseer.*
Crayon.

91—Fighting Stags .. .. .. *Executors of Sir E. Landseer.*
Crayon.

92—Paganini .. .. *Sir Hope Grant, G.C.B.*
Pen and ink.

93—Paganini .. .. *Dr. Pick.*
Pen and ink.

94—Paganini .. .. *Dr. Pick.*
Pen and ink.

95—Four Sketches. 1813 .. .. .. *Arthur Gilbert, Esq.*
1. Dog. 2. Dog. 3. Cow. 4. Pony.
Chalk.

96—Four Sketches at Deal and Hastings. 1840
Pen and ink. *Executors of Sir E. Landseer.*

97—Deerhounds and Greyhounds. 1844
Crayon. *Executors of Sir E. Landseer.*

98—Two Sketches. 1813 .. .. .. *Arthur Gilbert, Esq.*
1. Old lady. 2. Two old men.
Pencil and pen and ink.

99—Recollections of the Forest .. .. .. *W. Russell, Esq.*
Four sketches of deer.
Pen and ink—tinted.

100—Otter Hounds.. .. .. *Executors of Sir E. Landseer.*
Crayon.

101—Two Sketches. 1818 .. .. *H. Collen, Esq.*
1. A dog. 2. A lion.

102—"Dash" .. .. *H. D. Streatfield, Esq.*
Water-colour.

103—Sketches .. .. *H. Vaughan, Esq.*
1. Fox and dead rabbit. 2. Poodle and spaniels. 3. Dog howling (the mourner). 4. Pug and slippers.
India-ink and pencil.

104—Deer Drive .. .. .. *Executors of Sir E. Landseer.*
Crayon.

105—Swiss Peasant. 1840 .. *Executors of Sir E. Landseer.*
Crayon.

106—"Däckel." 1851 .. .. *H.M. The Queen.*
Favourite dog of the Queen and the Prince Consort. Done at Windsor Castle during a lesson given to the Queen.
Crayon.

107—Ferret and Dead Hare *Executors of Sir E. Landseer.*
Water-colour.

108—Hon. H. Hardinge on Pony. 1860 *Viscount Hardinge.*
Crayon.

109—"Eos." 1842 .. .. *H.M. The Queen.*
Crayon.

110—Archie and Annie MacDonald. 1851 *H.M. The Queen.*
Done at Windsor Castle during lessons given to the Queen.
Crayon.

111—Peter Coutts, Gillie. 1850 .. .. .. *H.M. The Queen.*
Crayon.

112—Charles Duncan, Keeper. 1850 .. .. *H.M. The Queen.*
Crayon.

113—Stags Browsing .. .. *W. Wells, Esq., M.P.*
Crayon.

114—Cairnach. 1841 .. .. *H.M. The Queen.*
Crayon.

115—T.R.H. The Prince Consort and the Princess Royal .. .. *H.M. The Queen.*
Crayon.

116—"Lambkin" .. .. *H.M. The Queen.*
The favourite dog of H.R.H. The Duchess of Kent.
Crayon.

117—John Macdonald, Jäger. 1851 .. .. *H.M. The Queen.*
Crayon.

118—John Grant, Head Keeper. 1851.. .. *H.M. The Queen.*
Crayon.

119—Portrait of a Young Lady *Executors of Sir E. Landseer.*
Crayon.

120—Bloodhound .. .. .. *Executors of Sir E. Landseer.*
Water-colour.

121—Head of "Brutus." 1822 .. *E. W. Cooke, Esq.*, R.A.
Water-colour.

122—"This is no my Plaid!" .. .. *Duchess of Montrose.*
Crayon.

123—Swiss Peasant .. .. .. *Executors of Sir E. Landseer.*
Crayon.

124—Man, Horses, and Dogs: a study.. .. *H.M. The Queen.*
Fresco.

125—Black Mount .. .. *John Fowler, Esq.*
Pen and ink.

126—Sketches .. .. *H.M. The Queen.*
1 and 2. Done at Buckingham Palace while waiting to see the Queen.
3 and 4. The Hippopotamus, done in a few minutes at Buckingham Palace to give the Queen an idea of the animal which had just come over to the Zoological Gardens in 1850.
Pen and ink.

127—Stag Reposing.. .. .. *Executors of Sir E. Landseer.*
Crayon.

128—Six Sketches .. .. *H. Collen, Esq.*
Pencil and pen and ink.

129—Four Sketches .. .. *H.M. The Queen.*
1. Stag and hind. 2. Roebuck and fawn: prepared for the Queen's writing paper to be used at Balmoral: 1850. 3 and 4. "Eos" and "Islay," favourite dogs of the Queen and Prince Consort; done from memory, 1844.
Pen and ink and water-colour.

130—Otter Hound .. .. .. *Executors of Sir E. Landseer.*
Crayon.

131—A Pike .. .. *Mrs. J. W. Harrington.*
Pencil outline.

132—Sketches. 1812 .. .. *Rev. C. M. E. Collins.*
1. A dog. 2. A cat: signed, "Done at Maldon by the little boy Edwin when ten years old, now Sir E. Landseer, the old boy, 1866."
Sepia.

133—Alpine Mastiff .. .. *J. S. Morgan, Esq.*
Signed, "Drawn by E. Landseer when he was a boy."
Crayon.

134—Head of a Horse .. .. *Lady Salomons.*
Chalk.

135—Stags in the Snow.. .. *Executors of Sir E. Landseer.*
Crayon.

136—"Pincher." 1813 .. .. *R. Rawlinson, Esq.*
Pencil.

137—"Dandie." 1851 .. .. *H.M. The Queen.*
Favourite Skye terrier of the Queen.
Chalk.

138—Deer-stalking .. .. *H.M. The Queen.*
Crayon.

139—"Racket." 1813 .. .. *R. Rawlinson, Esq.*
Pencil.

140—Glen Fishie. 1845 .. .. *Lord A. Russell.*
Pen and ink.

141—The late Emperor Nicholas of Russia. *Duke of St. Albans.*
Chalk.

142—The Lady "Diogenes" of Dijon
Pen and ink—tinted. *Executors of Sir E. Landseer.*

143—"Will He Recover?" .. .. *Lord A. Russell.*
Pen and ink.

144—Sir E. Landseer when a Boy .. .. *J. Hayter, Esq.*
Drawn by J. Hayter, Esq.
Pencil.

145—Balmoral Castle .. .. *Miss Grant.*
Etching.

146—Two Sketches .. ..*Capt. W. H. F. Palmer.*
1. Gillie and pony. 2. Horses landing from a boat.
Pen and ink.

GALLERY No. II.

OIL PAINTINGS.

147—Charles Sheridan, with Mrs. Brinsley Sheridan and Child: unfinished .. .. *Executors of Sir E. Landseer.*
Canvas—42 by 66.

148—Harvest in the Highlands. 1830 .. *John Naylor, Esq.*
The landscape in this picture was painted by Sir A. Callcott, R.A.
Canvas—36½ by 100¾.

149—Duchess of Abercorn and Child: sketch
Panel—14 by 10⅓. *Duke of Abercorn, K.G.*

150—Landscape .. .. *Unwin Heathcote, Esq.*
Canvas—18¼ by 22.

151—Saved. 1856 .. .. *John Naylor, Esq.*
Canvas—49¾ by 77½.

152—Dead Stag .. .. *Unwin Heathcote, Esq.*
Canvas—18½ by 23½.

153—The Highland Shepherd's Home. 1842
Panel—19 by 24⅓. *O. E. Coope, Esq.*

154—A Highland Lassie. 1851: unfinished *J. Nield, Esq.*
Canvas—35⅜ by 27½.

155—Prosperity. 1865 .. .. *Albert Grant, Esq.*
Canvas—27½ by 35⅝.

156—The Swannery invaded by Eagles. 1869
Canvas—74¼ by 108⅞. *Marquis of Northampton.*

157—Jacob Bell, Esq. 1859 .. .. .. *T. Hyde Hills, Esq.*
Painted at a sitting of two hours, about a fortnight before Mr. Bell's death.
Canvas—35¼ by 27¼.

158—Adversity. 1865 .. .. *Albert Grant, Esq.*
Canvas—27½ by 35½.

159—"Lion" and "Dash" (dogs). 1840 *Duke of Beaufort, K.G.*
Canvas—37¼ by 73⅛.

160—Fox .. .. *Unwin Heathcote, Esq.*
Canvas—17½ by 23⅜.

161—Stag just Shot .. .. *Unwin Heathcote, Esq.*
Canvas—18½ by 23⅜.

162—Woodcock.. .. .. *Unwin Heathcote, Esq.*
Canvas—19½ by 25.

163—Head of a Monk: a study *Executors of Sir E. Landseer.*
Panel—20½ by 16¼.

164—Duchess of Abercorn and Child, with Dog: unfinished .. .. *Duke of Abercorn, K.G.*
Panel—21⅛ by 16½.

165—Twelfth Night. 1836 .. .. .. *Duke of Abercorn, K.G.*
Portrait of the Duchess of Abercorn.
Panel—22⅝ by 17¼.

166—Chevy Chase: a study .. .. *Executors of Sir E. Landseer.*
Panel—17½ by 23½.

167—"Dandie" and the Hedgehog. 1852 .. *H.M. The Queen.*
Canvas—27 by 35.

168—"Sewa" (dog) .. .. *H.M. The Queen.*
Panel—9½ by 11½.

169—H.R.H. The Princess Royal, and "Eos." 1841
Canvas—27½ by 35½. *H.M. The Queen.*

170—"Waldmann." 1840 .. .. *H.M. The Queen.*
Panel—15½ by 11½.

171—"Lorey" (parrot). 1838 .. .. .. *H.M. The Queen.*
Belonged to H.R.H. The Duchess of Kent.
Canvas—18½ by 14½.

172—Scene from 'Comus' .. .. *H.M. The Queen.*
From the Pavilion at Buckingham Palace.
Fresco—30½ by 63—semicircle.

173—Windsor Castle in Modern Times. 1842. *H.M. The Queen.*
H.M. The Queen with T.R.H. The Prince Consort and the Princess Royal: dogs, dead game, &c.
Canvas—55½ by 43½.

174—H.R.H. The Princess Royal, with Pony and Dog
Canvas—39¼ by 44⅝. *H.M. The Queen.*

175—Brazilian Monkeys. 1842 .. .. .. *H.M. The Queen.*
Canvas—12½ by 17¼.

176—"Islay" (dog). 1840 .. .. *H.M. The Queen.*
Panel—15½ by 11½.

177—"Fairy" (dog). 1855 .. *W. C. Stirling Crawfurd, Esq.*
Panel—8⅜—circular.

178—"Dackel" (dog). 1849.. .. .. .. *H.M. The Queen.*
Canvas—26¾ by 34¾.

179—Taking the Deer: a study *Executors of Sir E. Landseer.*
Portrait of the Duke of Athol, with Foresters, &c.
Panel—18½ by 24½.

180—Countess of Chesterfield .. .. *Countess of Chesterfield.*
Panel—15¾ by 10⅞.

181—Hunter and Bloodhound .. .. .. *H.M. The Queen.*
Panel—28½ by 20⅜.

182—A Knight: a study .. .. *Executors of Sir E. Landseer.*
Canvas—23½ by 17½.

183—Shepherd: a study .. .. .. *H. W. Eaton, Esq., M.P.*
Panel—23¼ by 18½.

184—The Twins. 1853 .. .. *G. R. Stephenson, Esq.*
Canvas—68½ by 60.

185—Sir Walter Scott: a study *Executors of Sir E. Landseer.*
Canvas—23½ by 19½.

186—"Good Doggie!" 1850 .. .. *K. R. Murchison, Esq.*
Canvas—23½ by 17½.

187—Highland Cabin .. .. .. *H. W. Eaton, Esq., M.P.*
Panel—17¾ by 23¾.

188—The Piper and a Pair of Nutcrackers. 1864. *C. Booth, Esq.*
Canvas—23 by 19¾.

189—John Gibson, R.A.: unfinished. *Executors of Sir E. Landseer.*
Canvas—35¼ by 27¼.

190—The Sick Monkey. 1870 .. *Executors of T. Baring, Esq.*
Exhibited under the title "Doctor's Visit to Poor Relations, Zoological Gardens."
Canvas—35¾ by 27¾.

191—The Otter Hunt. 1844 .. .. .. *Albert Grant, Esq.*
Spearing of the otter; the Earl of Aberdeen's otter hounds.
Canvas—76½ by 59⅝.

192—Lady Ashburton and Child: unfinished
Canvas—35½ by 27½. *Executors of Sir E. Landseer.*

193—The Free Kirk. 1849 .. .. *H.M. The Queen.*
Canvas—35¾ by 27½.

194—The King of the Forest. 1870.. .. .. *J. Nield, Esq.*
Canvas—23 by 24.

195—Dr. John Allen .. .. .. *National Portrait Gallery.*
The political and historical writer, Master of Dulwich College, and friend of Lord and Lady Holland; born 1771, died 1843.
Panel—23¾ by 17½.

196—Black Horse. 1825 .. .. *H. E. Eaton, Esq.*
Favourite hack of the late Duke of Gordon.
Panel—14½ by 19.

197—Hours of Innocence. 1825 .. .. .. *Lord A. Russell.*
Lord A. Russell and Dog.
Panel—16¼ by 18.

198—Persian and Greyhounds *Executors of Sir E. Landseer.*
Canvas—51⅜ by 64½.

199—The Challenge. 1844 *Dowager Duchess of Northumberland.*
Exhibited under the title "Coming Events cast their Shadows before."
Canvas—38⅜ by 83⅓.

GALLERY No. III.

200—"Odin." 1835.. .. .. *W. Russell, Esq.*
Mastiff-bloodhound, painted at a single sitting within twelve hours, with the object of showing the superior effect of one continuous effort over more elaborated work.
Canvas—53 by 38½.

201—Return from the Warren. 1843. *Hon. Ashley Ponsonby.*
Portrait of Hon. A. Ponsonby; with pony and large dog belonging to him, and small dog to Sir E. Landseer.
Canvas—81½ by 65.

202—Return from Deer-stalking: sketch
Panel—17¼ by 23½. *Executors of Sir E. Landseer.*

203—Highland Bothie: sketch *Executors of Sir E. Landseer.*
Panel—17¼ by 23¼.

204—The Intrusive Puppies. 1821 .. .. *R. Johnson, Esq.*
Exhibited under the title "Impertinent Puppies dismissed by a Monkey."
Canvas—27⅞ by 35¼.

205—Laying Down the Law. 1840 *Duke of Devonshire, K.G.*
Canvas—47½ by 51½.

206—"Breeze." 1842 .. .. *W. Russell, Esq.*
Retriever with game: the Cairngorm range in the background.
Canvas—43½ by 55½.

207—The Return from Hawking. 1837 .. *Earl of Ellesmere.*
Canvas—57½ by 93¼.

208—A Lion: a study. 1869 .. ..*T. Hyde Hills, Esq.*
Study for the lions in Trafalgar Square.
Canvas—35¾ by 53¾.

209—Van Amburgh and his Animals. 1839 *H.M. The Queen.*
Canvas—43½ by 67½.

210—Chillingham Bull: a study *Executors of Sir E. Landseer.*
Canvas—58½ by 57½.

211—H.M. The Queen as Queen Philippa, and H.R.H. The Prince Consort as King Edward III. 1842
Canvas—55¼ by 42¾. *H.M. The Queen.*

212—A Lion: a study .. ..*T. Hyde Hills, Esq.*
Canvas—35¾ by 53¾.

213—"Hector," "Nero," "Dash," and "Lorey" (dogs and parrot). 1838 .. .. *H.M. The Queen.*
Canvas—46½ by 58.

214—Bolton Abbey in the Olden Time. 1834
Canvas—61 by 76. *Duke of Devonshire, K.G.*

215—Refreshment. 1846 .. .. *F. Barchard, Esq.*
Panel—38 by 49.

216—Dead Game. 1827.. .. .. *John Naylor, Esq.*
Canvas—47½ by 65¾.

217—The Random Shot. 1848 .. .. .. *T. Wrigley, Esq.*
Canvas—47½ by 71½.

218—The Trickster .. ..*H. W. Eaton, Esq., M.P.*
Canvas—27½ by 35½.

219—Waiting for the Countess .. .. *John Chapman, Esq.*
Portrait of a favourite dog of the Countess of Blessington, given her by the King of Naples.
Panel—16½ by 22¾.

220—Boy and Girl with Shepherd Dog: sketch
Panel—13⅞ by 18. *Executors of Sir E. Landseer.*

221—Head of Sir W. Callcott, R.A. *Lieut.-Col. Bickerstaff.*
Original sketch for the Monk in Bolton Abbey.
Panel—13⅝ by 9¾.

222—"Man Proposes, God Disposes." 1864. *E. J. Coleman, Esq.*
Canvas—35½ by 85½.

223—An Event in the Forest. 1864. *John Pender, Esq., M.P.*
Canvas—57 by 30½.

224—"There's Life in the Old Dog yet." 1838
Canvas—79½ by 104. *John Naylor, Esq.*

225—The Forester's Daughter. *H.M. The King of the Belgians.*
Canvas—27½ by 41½.

226—H.M. The Queen, in a Fancy Dress. 1845
Panel—15¾ by 11¾. *H.M. The Queen.*

227—The Hawk Trainer .. .. *Dowager Countess of Essex.*
Panel—9½ by 11¾.

228—Lady and Spaniels. 1842 *H.M. The King of the Belgians.*
Canvas—27½ by 35½.

229—Lost in the Snow. 1850 .. ..*John Pender, Esq., M.P.*
Exhibited under the title "What man of you having a hundred sheep," &c.
Canvas—57 by 30½.

230—The Hunted Stag. 1859 .. .. .. *Thos. Walker, Esq.*
Canvas—41½ by 111.

231—Lady Godiva's Prayer. 1866 *Executors of Sir E. Landseer.*
Canvas—55⅞ by 44.

232—The Godolphin Arabian .. .. .. *Duke of Leeds.*
Enlarged copy of the original painting by Stubbs.
Canvas—42¾ by 54¾.

233—The Cover Hack. 1848 .. .. *Unwin Heathcote, Esq.*
Canvas—47½ by 59¾.

234—The Stag at Bay. 1846 .. .. .. *Lady E. Pringle.*
Canvas—60½ by 106½.

235—Digging Out the Otter: unfinished
Canvas—57 by 93¼. *Executors of Sir E. Landseer.*

236—Titania and Bottom. 1851 .. .. *Earl Brownlow.*
"Midsummer Night's Dream," Act iv. Sc. 1.
Canvas—31½ by 51⅜.

237—The Connoisseurs. 1865 .. *H.R.H. The Prince of Wales.*
Portrait of the Artist.
Canvas—35¾ by 27¾.

238—A Lion: an early study .. *Executors of Sir E. Landseer.*
Canvas—57 by 79.

239—The Arab Tent .. .. *H.R.H. The Prince of Wales.*
Canvas—60 by 88¾.

240—Horses at Grass .. .. .. *Loftus T. Wigram, Esq.*
Canvas—51⅜ by 77¼.

241—John Landseer, Esq. .. .. *Executors of Sir E. Landseer.*
Father of Sir E. Landseer.
Canvas—35½ by 27½.

242—The Shepherd's Prayer. 1845 *Sir R. Peel, Bart., M.P.*
Canvas—27½ by 50½.

243—A Flood in the Highlands. 1860
Canvas—78⅛ by 122½. *H. W. Eaton, Esq., M.P.*

244—H.M. The Queen and the Duke of Wellington:
a study .. .. *Executors of Sir E. Landseer.*
Canvas—22 by 34¾.

245—Uncle Tom and his Wife for Sale. 1857. *J. C. Harter, Esq.*
Canvas—27½ by 35½.

246—Lioness attacking a Lion: an early study
Canvas—16½ by 21¼. *Executors of Sir E. Landseer.*

247—Deerhound: sketch .. .. *Executors of Sir E. Landseer.*
Panel—18½ by 24½.

248—"Tracker" .. .. *H. W. Eaton, Esq., M.P.*
Favourite dog of Sir E. Landseer.
Canvas—27½ by 35½.

249—Sutherland Children. 1838 *Duke of Sutherland, K.G.*
Lady Evelyn Leveson Gower (Lady Blantyre) and the Marquis of Stafford (Duke of Sutherland), with tame Fawn and Dogs—Dunrobin Castle in the distance.
Canvas—80 by 64¼.

250—"On Trust!" 1839 .. .. *Executors of Sir E. Landseer.*
Portrait of H.R.H. The Duchess of Teck as a child, with a favourite Newfoundland dog.
Canvas—55⅝ by 43½.

GALLERY No. IV.

251—"Lion" (dog). 1824 .. .. .. *W. H. de Merle, Esq.*
Canvas—59⅓ by 77¼.

252—Rent Day in the Wilderness. 1868
National Gallery of Scotland.
Painted for the late Sir R. Murchison, Bart., to illustrate an event in the history of his family, and bequeathed by him to the National Gallery of Scotland. Colonel Donald Murchison, to whom the Earl of Seaforth had entrusted his confiscated estates after the defeat of the Stuart army at Sheriffmuir in 1715, defended them for ten years, and collected the rents, which he transmitted to his exiled relative. The scene is laid at Aa na Mullich, head of Loch Affric, 1722.
Canvas—47⅞ by 104½.

253—Old "Brutus" .. .. *Executors of Sir E. Landseer.*
Canvas—9⅝ by 13.

254—Study of a Head .. .. *Executors of Sir E. Landseer.*
Canvas—24½ by 18⅜.

255—"Well-bred Sitters that never say they are bored" .. .. *E. J. Coleman, Esq.*
Canvas—43½ by 34.

256—Earl and Countess of Sefton and Daughter, with Horses and Dogs: unfinished
Canvas—71 by 112. *Executors of Sir E. Landseer.*

257—"Quiz," the Lion Dog of Malta. 1840 *H.M. The Queen.*
Belonged to H.R.H. The Duchess of Kent.
Canvas—24½ by 29½.

258—H.M. The Queen with T.R.H. The Princess Royal and the Prince of Wales. 1842 .. *H.M. The Queen.*
Canvas—20 by 18¼.

259—"Boz." 1867 .. .. *H.M. The Queen.*
Dog and dead rabbit.
Canvas—24½ by 29½.

260—Cottage Industry: sketch. 1831 *Duke of Abercorn, K.G.*
Portrait of Lady Louisa Russell, now Duchess of Abercorn.
Panel—13¾ by 9¾.

261—H.R.H. The Princess Alice when Nine Days old, and "Dandie." 1843 .. .. .. *H.M. The Queen.*
Canvas—11 by 9½.

262—"Dash" (dog). 1837 .. .. *H.M. The Queen.*
Panel—10¼ by 10¼.

263—"Islay," "Tilco," &c. (dog and parrot). 1839
Canvas—50½ by 27½. *H.M. The Queen.*

264—Robinson Crusoe: a study *Executors of Sir E. Landseer.*
Canvas—17¼ by 16½.

265—The Cat Disturbed. 1819 *Sir P. de M. G. Egerton, Bart.*
Engraved under the title of "The Intruder."
Canvas—13¼ by 17.

266—Head of Deer, with Game .. .. *Lieut.-Col. Birchall.*
Panel—10½ by 14¼.

267—Abercorn Children, and Dogs. 1836
Canvas—55 by 56¾. *Duke of Abercorn, K.G.*

268—The Last Run of the Season. 1851.. *Miss Starkey.*
Engraved under the title "The Best Run of the Season."
Canvas—29¼ by 61⅝.

269—A Young Lady: sketch .. *Executors of Sir E. Landseer.*
Panel—23⅜ by 17¼.

270—A White Bull-terrier . . . . . *Jos. Fenton, Esq.*
Canvas—$10\frac{1}{4}$ by $12\frac{1}{2}$.

271—Lion and Lioness, with Fawn . . . . *Jos. Fenton, Esq.*
A very early work.
Canvas—$12\frac{5}{8}$ by $17\frac{1}{4}$.

272—Miss Tree: sketch . . . . *Executors of Sir E. Landseer.*
Canvas—$23\frac{5}{8}$ by $17\frac{1}{4}$.

273—Brown Pony and Chestnut Hack Drinking
Canvas—$39\frac{1}{2}$ by $49\frac{3}{8}$. *Loftus T. Wigram, Esq.*

274—"Cora," a Labrador Bitch *Executors of Sir E. Landseer.*
Canvas—$43\frac{1}{4}$ by $59\frac{1}{4}$.

275—Windsor Park. 1864 . . . . . *S. Cartwright, Esq.*
H.M. The Queen on horseback.
Canvas—$34\frac{1}{2}$ by $27\frac{3}{4}$.

276—The Return from the Deer Forest. 1827
Duke of Northumberland.
Highlanders returning from deer-stalking with dead deer.
Panel—$23\frac{3}{4}$ by $28\frac{3}{4}$.

277—H.M. The Queen: unfinished . . *H. W. Eaton, Esq., M.P.*
Canvas—$113\frac{1}{2}$ by $83\frac{3}{4}$.

278—The Sanctuary. 1842 . . . . . *H.M. The Queen.*
Given by the Queen to the Prince Consort.
Canvas—$23\frac{1}{2}$ by $59\frac{3}{8}$.

279—The Poacher, or "How to get it Home!" 1831
Canvas—$19\frac{3}{8}$ by $25\frac{5}{8}$. *Lieut.-Col. Bickerstaff.*

280—Horses and Dogs: unfinished *Executors of Sir E. Landseer.*
Canvas—$51\frac{1}{2}$ by $69\frac{1}{2}$.

281—The Cat's Paw. 1824 . . . . . *Earl of Essex.*
Panel—$29\frac{3}{4}$ by $27\frac{1}{2}$.

282—Sir Roderick Murchison, Bart.: a sketch
Canvas—$23\frac{5}{8}$ by $19\frac{5}{8}$. *Executors of Sir E. Landseer.*

283—Hunter and Hounds . . . . . *Unwin Heathcote, Esq.*
Canvas—$34\frac{1}{2}$ by $45\frac{1}{2}$.

284—Terrier and Rabbit . . . . . *T. Hyde Hills, Esq.*
Canvas—$20\frac{1}{2}$ by $26\frac{3}{4}$.

285—The Rat-catchers . . . . . *Rev. J. Gott.*
Panel—$11\frac{1}{2}$ by $15\frac{1}{8}$.

286—Dead Stag and Deerhound. 1825
Cardboard—18¾ by 23½. *Trustees of E. D. Gosling, Esq.*

287—Morning. 1853 .. .. *Viscount Hardinge.*
Canvas—57 by 93.

288—Dog and Duck .. .. *Marquis of Westminster, K.G.*
Panel—18¼ by 23.

289—Cock Grouse .. .. *H. W. Eaton, Esq., M.P.*
Canvas—16 by 22¼.

290—Lord Cosmo Russell on a Pony .. *Duke of Abercorn, K.G.*
Panel—17⅝ by 23⅝.

291—Head of a Dog .. .. *Miss J. Callcott.*
The conversation turning on Dutch painters, while Sir E. Landseer was engaged on one of his pictures, he said, "I'll show you how they painted," and with his thumb he smudged in on his palette the above.
Size 2 by 2½—oval.

292—Sleeping Hound in Kennel: sketch
Panel—6½ by 6¼. *Duke of Abercorn, K.G.*

293—H.M. The Queen landing at Loch Muich. *H.M. The Queen.*
Canvas—69⅝ by 131½.

294—Head of a Monkey .. .. *T. Hyde Hills, Esq.*
Study for the Cat's Paw picture.
Panel—8—circular.

295—Night. 1853 .. .. *Viscount Hardinge.*
Canvas—57 by 93.

296—"Marianne" .. .. *Baroness de Clifford.*
Favourite hunter of the late J. Russell, Esq.
Panel—16⅝ by 20⅝.

297—Ptarmigan .. .. *Unwin Heathcote, Esq.*
Panel—18½ by 23½.

298—The Rescue. 1834 .. .. .. *J. M. Heathcote, Esq.*
Panel—16½ by 20½.

299—The Dogs of St. Bernard .. .. .. *S. Addington, Esq.*
Canvas—17½ by 23½.

300—Children of the Mist. 1853 .. *Thos. Lloyd, Esq., C.B.*
Canvas—19¼ by 23¼.

301—The Rat-catchers. 1821 .. .. *John Chapman, Esq.*
Canvas—13¾ by 17⅛.

302—David Roberts, R.A.: sketch *Executors of Sir E. Landseer.*
Canvas—23¾ by 19¾.

303—Mother and Child: sketch *Executors of Sir E. Landseer.*
Panel—19¾ by 17¼.

304—Little Strollers .. .. *W. Russell, Esq.*
Another treatment of the subject of the Sheepshanks picture "Comical Dogs." Never before exhibited.
Canvas—13¾ by 10⅜.

305—"Neptune," a Newfoundland Dog. 1824
Canvas—56 by 75¼. *Trustees of E. D. Gosling, Esq.*

306—The Ptarmigan Hill. 1869 .. .. .. *John Fowler, Esq.*
Canvas—51½ by 87¾.

GALLERY No. V.

307—The Lion and the Lamb. 1872 *H. W. Eaton, Esq., M.P.*
The Millennium, Is. xi. 6, 7.
Canvas—71½ by 107½.

308—Bolton Abbey, Interior: a study
Panel—17⅜ by 23½. *Executors of Sir E. Landseer.*

309—Chevy Chase: a study .. *Executors of Sir E. Landseer.*
Panel—17½ by 23½.

310—A Distinguished Member of the Humane Society. 1838
Mrs. Newman Smith.
Portrait of a Newfoundland dog belonging to Newman Smith, Esq.
Canvas—43⅜ by 55½.

311—Highlander: sketch .. *Executors of Sir E. Landseer.*
Panel—18½ by 23½.

312—A Collie Dog: sketch .. *Executors of Sir E. Landseer.*
Panel—18½ by 23½.

313—"Brunette," a Brown Horse. 1823 *Lord Henniker.*
Canvas—27¼ by 35.

314—The Widow. 1824.. .. *Trustees of E. D. Gosling, Esq.*
Canvas—27⅜ by 35¼.

315—The Prowling Lion. 1822 .. .. .. *W. Creyke, Esq.*
Canvas—29 by 38¼.

316—The Studio of Sir Francis Chantrey. 1836
H.M. The Queen.
Given to the Queen by Lady Chantrey. Exhibited under the title "'Mustard' the son of 'Pepper.' Given by the late Sir Walter Scott to Sir Francis Chantrey, R.A." Engraved under the title "Pen, Brush, and Chisel."
Canvas—42 by 44¾.

317—Duke of Beaufort and Sisters when young, with Pony and Dogs .. .. *Executors of Sir E. Landseer.*
Canvas—43⅜ by 55⅝.

318—The "Shrew" Tamed .. .. *H. W. Eaton, Esq., M.P.*
Canvas—32¾ by 50¾.

319—Van Amburgh and his Animals *Duke of Wellington, K.G.*
Canvas—68 by 93⅛.

320—The Witch: unfinished .. .. *H. W. Eaton, Esq., M.P.*
Canvas—38¾ by 45¼.

321—Horses at the Fountain. 1840 .. .. *Lady Monteagle.*
Exhibited under the title of "Horses taken in to bait."
Canvas—27¼ by 35¾.

322—White Horse in Stable. 1818 .. *Lady Chas. Wellesley.*
Painted in 1818 for the Right Hon. H. Pierrepoint, but not sent home, and when inquired for later could not be found. In 1842, on further inquiry, the picture was discovered in a hayloft, where it had been hidden by a dishonest servant, and was sent by Sir Edwin to Mr. Pierrepoint with a letter, in which he says that the white horse "is the first of that complexion I ever painted"; and that he has not retouched it, thinking it "better to leave my early style unmingled with that of my old age." In answer to a question as to price, he mentions that the sum he was accustomed to receive at the time of painting this picture was Ten Guineas.
Canvas—27½ by 35½.

323—"Eos." 1841 .. .. *H.M. The Queen.*
The Prince Consort's favourite greyhound.
Canvas—41⅜ by 55.

324—"Fairy," a White Horse. 1823 .. *Lord Henniker.*
Canvas—27¼ by 35¼.

325—Return from Deer-stalking *H. W. F. Bolckow, Esq., M.P.*
Panel—23¾ by 29¾.

326—Bull-baiting: an early study *Executors of Sir E. Landseer.*
Canvas—23½ by 19½.

327—"Bob" .. .. *R. Rawlinson, Esq.*
Terrier and Rat.
Canvas—13½ by 17.

328—"Skye" .. .. *H. W. Eaton, Esq., M.P.*
Favourite dog of the late Duke of Gordon.
Canvas—12 by 14½.

329—Sport in the Highlands .. .. *J. Nield, Esq.*
Canvas—51⅜ by 65⅜.

330—Highlander: sketch .. *Executors of Sir E. Landseer.*
Panel—18⅝ by 13¼.

331—Little Doggie and Looking-glass. 1859 *Mrs. Middleton.*
Never before exhibited.
Canvas—8½ by 12½.

332—Lady Rachel Russell Reading .. .. *H. E. Eaton, Esq.*
Canvas—14 by 9¾.

333—The Reaper .. .. *W. Wells, Esq., M.P.*
Panel—23¼ by 17½.

334—The Woodcutter. 1837 .. .. *W. Wells, Esq., M.P.*
Cardboard—18½ by 23½.

335—Deerhound and Mastiff .. .. *W. Wells, Esq., M.P.*
Canvas—44¾ by 47½.

336—Ruffs and Reeves .. .. *W. Wells, Esq., M.P.*
Panel—16⅝ by 20¾.

337—Heads of Sheep and Cattle .. *W. Wells, Esq., M.P.*
Panel—18⅝ by 23¼.

338—Retriever and Woodcock. 1845 *W. Wells, Esq., M.P.*
Canvas—26⅜ by 18⅜.

339—Woodcock .. .. *W. Wells, Esq., M.P.*
Canvas—19½ by 25¾.

340—Dog and Ducks .. .. *W. Wells, Esq., M.P.*
Canvas—17¾ by 31⅝.

341—Hare and Weasel .. .. *W. Wells, Esq., M.P.*
Panel—20¾ by 26¾.

342—Interior of Highland Hut. 1831 *W. Wells, Esq., M.P.*
Panel—28⅝ by 33⅝.

343—"Not Caught Yet." 1843 .. .. *W. Wells, Esq., M.P.*
Canvas—21⅜ by 33⅜.

344—Partridges .. .. *W. Wells, Esq., M.P.*
Panel—19½ by 25¾.

345—Wild Duck .. .. *W. Wells, Esq., M.P.*
Panel—19½ by 25¾.

346—Hawk Hooded. 1837 .. .. .. *W. Wells, Esq., M.P.*
Panel—23¾ by 16.

347—Pointer in Turnips .. .. .. *W. Wells, Esq., M.P.*
Panel—17½ by 23⅝.

348—The Baptismal Font. 1872 .. .. *H.M. The Queen.*
Canvas—83¾ by 66.

349—Hawk Unhooded .. .. *W. Wells, Esq., M.P.*
Panel—23¾ by 16.

350—Dog and Rabbit .. .. *W. Wells, Esq., M.P.*
Panel—17¾ by 23¾.

351—Teal and Woodcock .. .. .. *W. Wells, Esq., M.P.*
Panel—19½ by 25⅞.

352—Blackcock .. .. *W. Wells, Esq., M.P.*
Panel—19½ by 25¾.

353—"None but the Brave deserve the Fair." 1858
Canvas—27½ by 35½. *W. Wells, Esq., M.P.*

354—Otter and Salmon. 1842 .. .. *W. Wells, Esq., M.P.*
Canvas—21⅜ by 33⅜.

355—Roedeer .. .. *W. Wells, Esq., M.P.*
Canvas—23⅝ by 29⅞.

356—Pheasant .. .. *W. Wells, Esq., M.P.*
Panel—19½ by 25¾.

357—Spaniel and Pheasant. 1845 .. *W. Wells, Esq., M.P.*
Canvas—26⅜ by 18⅜.

358—Grouse .. .. *W. Wells, Esq., M.P.*
Panel—19½ by 25¾.

359—The Desert. 1849 .. .. *W. Russell, Esq.*
Canvas—69 by 105.

360—Black Highland Ox .. .. .. *W. Wells, Esq., M.P.*
Panel—10½ by 14.

361—Roe's Head and Ptarmigan .. .. *W. Wells, Esq., M.P.*
Panel—$8\frac{3}{4}$ by $11\frac{3}{4}$.

362—The Shepherd's Grave. 1837 .. *W. Wells, Esq., M.P.*
Panel—$12\frac{1}{2}$ by $14\frac{1}{2}$.

363—The Sin Offering .. .. .. *H. W. Eaton, Esq., M.P.*
Lev. x. 16.
Canvas—48 by $53\frac{1}{4}$.

364—A Highland Bothie: sketch *Executors of Sir E. Landseer.*
Cardboard—$23\frac{1}{4}$ by $18\frac{1}{2}$.

365—Stag and Deerhound: sketch *Executors of Sir E. Landseer.*
Cardboard—$17\frac{1}{4}$ by $23\frac{1}{2}$.

SCULPTURE GALLERY.

366—The Stag at Bay .. .. .. *H. W. Eaton, Esq., M.P.*
Bronze statuette.

367—Bust of Sir E. Landseer, R.A., by Baron Marochetti
Royal Academy.

GALLERY No. VI.

368—Newfoundland Dog .. *Executors of Sir E. Landseer.*
Canvas—$24\frac{5}{8}$ by $29\frac{1}{2}$.

369—The Travelled Monkey. 1827. *Executors of T. Baring, Esq.*
Panel—$18\frac{1}{2}$ by $21\frac{1}{2}$.

370—The Deer Family. 1838 .. .. .. *Sam. Mendel, Esq.*
Canvas—$53\frac{3}{4}$ by $38\frac{3}{4}$.

371—"Azim," an Arab Horse .. *Sir R. Peel, Bart., M.P.*
Panel—$8\frac{5}{8}$ by $12\frac{7}{8}$.

372—Feeding Nestlings .. .. *H. Collen, Esq.*
Panel—$13\frac{3}{8}$ by 10.

373—Landscape .. .. .. *Executors of Sir E. Landseer.*
Panel—$10\frac{3}{4}$ by $17\frac{1}{2}$.

374—Old "Brutus" and a Retriever. 1817 *J. Hogarth, Esq.*
Canvas—$17\frac{1}{2}$ by $25\frac{1}{2}$.

375—Duke of Beaufort as a Knight on Horseback: sketch .. .. *Executors of Sir E. Landseer.*
Canvas—$35\frac{1}{4}$ by $27\frac{3}{8}$.

376—Lady Jocelyn .. .. .. *Executors of Sir E. Landseer.*
Panel—$10\frac{3}{4}$ by $17\frac{1}{2}$.

377—Countess of Malmesbury: sketch
Canvas—$13\frac{1}{2}$ by 11. *Earl of Malmesbury, G.C.B.*

378—Duke of Devonshire and Lady Constance Grosvenor: unfinished .. .. *Executors of Sir E. Landseer.*
Done at a morning's sitting, from memory.
Canvas—$55\frac{3}{8}$ by $37\frac{1}{8}$.

379—Persian and White Horse .. .. .. *Mrs. Spencer Bell.*
Panel—15 by $16\frac{1}{2}$.

380—Coachman waiting for Orders .. .. *Mrs. Spencer Bell.*
Panel—$16\frac{5}{8}$ by $10\frac{3}{4}$.

381—Boar Hunt. 1821.. .. .. .. *Marquis of Lansdowne.*
Canvas—$42\frac{1}{2}$ by 55.

382—Otter Hounds in Water .. .. .. *Mrs. Spencer Bell.*
Canvas—$23\frac{3}{8}$ by $59\frac{3}{4}$.

383—Head of St. Bernard Dog *Executors of Sir E. Landseer.*
Canvas—$16\frac{1}{2}$ by $20\frac{1}{2}$.

384—The Highland Nurses. 1856 .. .. *F. T. Turner, Esq.*

Dedicated to Miss Nightingale.

Canvas—27½ by 35½.

385—Mare and Foal. 1837 .. .. .. *Hon. Ashley Ponsonby.*

Portrait of an Arab mare given by Princess Charlotte to Lady Barbara Ponsonby, afterwards Lady de Mauley. Painted for Lord de Mauley.

Canvas—27¼ by 35½.

386—H.R.H. The Princess Alice, and "Eos" *H.M. The Queen.*

Panel—8⅜ by 10¾.

387—H.M. The Queen and H.R.H. The Princess Royal: sketch. 1842 .. .. *H.M. The Queen.*

Given by the Queen to H.R.H. The Prince Consort.

Canvas—13½ by 10.

388—H.M. The Queen landing at Loch Muich *H.M. The Queen.*

Canvas—16½ by 29½.

389—"To Ho!" .. .. *J. Duguid, Esq.*

Canvas—51¼ by 77½.

390—Badger, Dog, and Monkey *H.S.H. The Duke of Saxe Coburg and Gotha.*

Canvas—36½ by 44.

391—H.M. The Queen: sketch. 1834 .. .. *H.M. The Queen.*

Given by the Queen to the Prince Consort before her marriage.

Canvas—15½ by 11½.

392—Loch Laggan. 1847 .. .. *H.M. The Queen.*

Panel—13¼ by 19⅜.

393—"Why does a Donkey like Thistles?" 1820.

Canvas—27¾ by 35¾. *Jos. Fenton, Esq.*

394—Carnach. 1843 .. .. *H.M. The Queen.*

Panel—10⅜—circular.

395—H.S.H. The Princess Victoire of Saxe Coburg and Gotha .. .. *H.M. The Queen.*

Canvas—17 by 13.

396—Countess of Malmesbury *Executors of Sir E. Landseer.*

Panel—17⅝ by 10⅝.

397—"No hunting till the weather breaks." 1836
Canvas—27½ by 36⅝. *H. W. Eaton, Esq., M.P.*

398—"To be left till called for"
Panel—18½ by 22½. *Executors of Sir E. Landseer.*

399—"Blaize." 1830 .. .. *W. Cox, Esq.*
Favourite dog of the late Duke of Argyll, in a landscape, with a hilly background.
Canvas—39¼ by 49¼.

400—Greyhounds Resting .. .. *Sir J. Harper Crewe, Bart.*
Canvas—27¾ by 35½.

401—Chestnut Horse and White Dog .. *Mrs. Spencer Bell.*
Canvas—25¼ by 35¼.

402—Head of a Lioness.. .. .. *H. Collen, Esq.*
Canvas—19⅝ by 15.

403—Head of Sir E. Landseer when a Boy. *Mrs. Spencer Bell.*
Canvas—16¾ by 12⅞.

404—Scene in a Highland Bothie: a study
Panel—18½ by 23½. *Executors of Sir E. Landseer.*

405—A Dog .. .. *Mrs. Chas. Fox.*
Canvas—9¾ by 11¾.

406—A Dog. 1832.. .. .. *J. Jones, Esq.*
Presented to the Countess of Blessington by the King of Naples; the same animal is represented in the picture, "Waiting for the Countess."
Panel—11¼ by 14¾.

407—Sir Walter Scott, and Dogs. 1831. *W. Wells, Esq., M.P.*
Canvas—59⅜ by 47¼.

408—Count d'Orsay's Horse: sketch .. *W. Wells, Esq., M.P.*
Signed E. H. L. Sir E. Landseer, in answer to a question why he had signed it thus, said that his second name was Henry, but as his father had said one name was enough, he had given up using it.
Canvas—13⅝ by 17¾.

409—Boy on a Wooden Horse .. .. *Duke of Abercorn, K.G.*
Portrait of the Marquis of Hamilton as a child.
Canvas—17½ by 12.

410—The Watchful Sentinel .. .. *John Chapman, Esq.*
Panel—10 by 14.

411—"Voltigeur." 1870 .. .. *Earl of Zetland.*
Winner of the Derby in 1850.
Canvas—92¼ by 129⅝.

412—Catherine Seyton .. .. *John Fowler, Esq.*
Panel—13¾ by 9¾.

413—Landscape .. .. .. *Executors of Sir E. Landseer.*
Panel—13½ by 17⅜.

414—Glen Fishie. 1824 .. .. *John Fowler, Esq.*
Panel—11¾ by 15¾.

415—Beauty's Bath. 1839 .. .. ..*Sir R. Peel, Bart., M.P.*
Portrait of Miss E. Peel and "Fido."
Canvas—53 by 35¼.

416—Highland Peasants: a study. *Executors of Sir E. Landseer.*
Panel—14½ by 23⅜.

417—A White Terrier .. .. *Mrs. Spencer Bell.*
Canvas—9½ by 11¾.

418—"Countess" (dog) .. ..*Mrs. J. W. Harrington.*
Canvas—13¼ by 16¾.

419—Poachers .. .. *B. Woodcock, Esq.*
View in Scotland, with ruined abbey, and game.
Canvas—5⅝ by 7⅜.

420—Portrait of a Child .. .. *C. Romilly, Esq.*
Panel—10⅝ by 8½.

421—French Boar. 1814 .. .. *J. Hogarth, Esq.*
Canvas—19½ by 23¼.

422—The Fighting Dogs .. .. ..*Sir G. Beaumont, Bart.*
Canvas—29½ by 39⅜.

423—Cat's Head: sketch .. .. *Executors of Sir E. Landseer.*
Canvas—7⅝ by 13⅝.

424—The Larder Invaded .. .. *Mrs. Spencer Bell.*
Original sketch for the picture on a schoolboy's slate.
Slate—7 by 11.

425—Dead Rats .. .. .. *Executors of Sir E. Landseer.*
Canvas—$7\frac{3}{4}$ by 14.

426—A Dog .. .. *Mrs. Chas. Fox.*
Panel—$10\frac{1}{2}$ by $8\frac{1}{2}$.

427—Highland Lassie Herding Sheep. 1832 *John Fowler, Esq.*
Panel—$17\frac{1}{2}$ by $23\frac{1}{2}$.

428—Duke of Abercorn: sketch .. .. *Duke of Abercorn, K.G.*
Panel—$13\frac{3}{4}$ by 10.

429—Landscape in the Highlands .. *Edwin Douglas, Esq.*
Panel—$9\frac{5}{8}$ by $12\frac{1}{2}$.

430—Landscape .. .. *Mrs. Gibbons.*
Panel—10 by $13\frac{3}{4}$.

431—Fox's Head .. .. *Lord Rendlesham.*
Panel—$12\frac{3}{8}$ by $12\frac{3}{8}$.

432—Little Red Riding Hood. 1831 .. .. *C. Romilly, Esq.*
Portrait of Lady Rachel Russell.
Canvas—$17\frac{1}{2}$ by $10\frac{5}{8}$.

433—"Brutus." 1824 .. .. *Executors of Sir E. Landseer.*
Canvas—$43\frac{1}{2}$ by 55.

434—Evening in the Highlands .. .. *Sir F. Grant,* P.R.A.
Canvas—27 by $35\frac{1}{4}$.

435—A Highlander with an Eagle .. .. *H.M. The Queen.*
Given by the Queen to the Prince Consort.
Canvas—26 by $14\frac{1}{2}$.

436—The Monarch of the Glen *Lord Otho Fitzgerald, M.P.*
Canvas—$64\frac{1}{4}$ by $66\frac{1}{4}$.

437—Crossing the Bridge, returning from Deer-stalking
Canvas—$13\frac{5}{8}$ by 63. *Marquis of Lansdowne.*

438—"Jocko." 1828 .. .. .. *Lieut.-Col. Piers Williams.*
Canvas—$39\frac{1}{4}$ by 49.

439—Highland Lassie .. .. *H.M. The Queen.*
Canvas—26 by $19\frac{1}{2}$.

440—The Dead Warrior. 1830 .. .. .. *Royal Academy.*
Diploma picture.
Canvas—26½ by 35.

441—Deer at Bay .. .. *Viscount Hardinge.*
Canvas—12 by 15½.

442—Viscount Melbourne: sketch. 1836 *Hon. Evelyn Ashley.*
Painted at Woburn Abbey, and given to Lord Melbourne's sister, Lady Palmerston.
Panel—15 by 12½—oval.

443—The Little Actress at the Duke's. 1832. *C. Romilly, Esq.*
Canvas—19 by 10½.

444—Pony. 1825 .. .. *W. M. Eaton, Esq.*
The favourite shooting pony of the late Duke of Gordon.
Canvas—12¼ by 14¾.

445—Miss Blanche Egerton .. .. *H. W. Eaton, Esq., M.P.*
Canvas—13⅜ by 8½.

446—Portrait of a Lady .. .. .. *W. P. Frith, Esq.*, R.A.
Panel—9¾ by 8½.

447—The Stonebreaker's Daughter. 1830 .. *J. Jones, Esq.*
Panel—18½ by 23½.

448—English Boar .. .. *J. Hogarth, Esq.*
Canvas—19½ by 23¾.

449—Mischief in Full Play. 1822 .. .. *H. Vaughan, Esq.*
Panel—9⅞ by 12¼.

450—Setters .. .. *Lord Cosmo Russell.*
Panel—9¾ by 13½.

451—Hon. E. S. Russell and Brother riding
Canvas—34 by 43½. *Baroness de Clifford.*

452—John Bridgman. 1824 .. .. .. *F. H. Bridgman, Esq.*
Panel—18 by 15¾.

453—The Braggart—England, Scotland, and Ireland. 1819
James Reiss, Esq.
Signed, *Edwin Landseer, aged* 17.
Canvas—12¼ by 17¾.

454—Greyhound and Dead Hare. 1817 *Sedley Taylor, Esq.*
Canvas—16⅝ by 20½.

455—A Trophy.. .. .. *E. J. Coleman, Esq.*
Stag's head and deerhounds.
Canvas—56 by 44.

456—White Terrier .. .. *Mrs. Spencer Bell.*
Canvas—9¾ by 11⅝.

457—Sir Walter Scott: unfinished. *Executors of Sir E. Landseer.*
Panel—11⅝ by 9⅝.

458—"Maida" .. .. *Mrs. Spencer Bell.*
Scotch greyhound lying down.
Panel—9½ by 13⅝.

459—Penshurst, Interior; a study. *Executors of Sir E. Landseer.*
Panel—13 by 17¾.

460—The Breakfast Party. 1831 .. *Viscountess Clifden.*
Panel—12⅞ by 16¾.

461—Otter Hounds in Kennel .. .. .. *Mrs. Spencer Bell.*
Panel—16½ by 20⅝.

GALLERY No. X.

ENGRAVINGS.

This Collection includes only Proof Engravings touched by Sir E. Landseer himself, together with a few other Engravings of well-known Pictures not in the Exhibition, and some Etchings.

462—Hawking in the Olden Time. *Executors of Sir E. Landseer.*

463—A Distinguished Member of the Humane Society
Touched Proof. *H. W. Eaton, Esq., M.P.*

464—Doubtful Crumbs .. .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

465—Dialogue at Waterloo .. *Executors of Sir E. Landseer.*

466—The Dairymaid .. .. *Executors of Sir E. Landseer.*
Touched Proof.

467—The Sleeping Bloodhound .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

468—A Fireside Party .. .. *Executors of Sir E. Landseer.*

469—The Poacher .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

470—The Deer Pass .. .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

471—The Maid and the Magpie .. .. *S. Cousins, Esq.*, R.A.
Touched Proof.

472—Children and Rabbit .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

473—Hunted Stag .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

474—Suspense .. .. *T. Hyde Hills, Esq.*

475—The Highland Nurses .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

476—An Event in the Forest .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

477—Saved .. .. *S. Cousins, Esq.*, R.A.
Touched Proof.

478—The Stag at Bay .. .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

479—The Lost Sheep .. .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

480—Lion Dog of Malta .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

481—The Mountain Torrent .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

482—Return from the Warren .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

483—"Man Proposes, God Disposes" *H. W. Eaton, Esq., M.P.*
Touched Proof.

484—Shoeing .. .. *Executors of Sir E. Landseer.*

485—"None but the Brave deserve the Fair"
Touched Proof. *H. W. Eaton, Esq., M.P.*

486—The Naughty Boy .. .. *T. Hyde Hills, Esq.*

487—"Cora," a Labrador Bitch .. .. *C. Landseer, Esq.*, R.A.

488—Head of "Brutus" .. *Executors of Sir E. Landseer.*

489—Highland Whisky Still *Executors of Sir E. Landseer.*

490—Time of Peace .. .. *L. Stocks, Esq.*, R.A.

491—Lord C. Russell on Pony *Executors of Sir E. Landseer.*

492—Two Etchings .. .. *W. H. de Merle, Esq.*
1. Dead stag and eagle. 1825. 2. Shepherd dog. 1824.

493—Twelfth Night .. .. *Executors of Sir E. Landseer.*

494—Three Etchings .. .. *W. H. de Merle, Esq.*
1. The ladies' pets. 1823. 2. Dogs worrying a frog. 1822.
3. The beggar. 1824.

495—Highland Drover's Departure. *Executors of Sir E. Landseer.*

496—The Cavalier's Pet .. *Executors of Sir E. Landseer.*

497—All that Remains of the Glory of Wm. Smith
T. Hyde Hills, Esq.

498—The Mantilla.. .. .. *Executors of Sir E. Landseer.*

499—Miss Blanche Egerton .. *Executors of Sir E. Landseer.*
Touched Proof.

500—Jack in Office .. .. *T. Hyde Hills, Esq.*

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502—"Lion" and "Nero" .. .. *H. W. Eaton, Esq., M.P.*
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503—Laying Down the Law.. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

504—Scene from 'Comus' .. .. *T. Landseer, Esq.*, A.R.A.

505—Alexander and Diogenes .. *H. W. Eaton, Esq., M.P.*
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506—Children of the Mist .. .. *H. W. Eaton, Esq., M.P.*
Touched Proof.

507—Hind and Rough Hounds *Executors of Sir E. Landseer.*

508—Red Deer, Chillingham .. *H. W. Eaton, Esq., M.P.*
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509—Piper and Pair of Nutcrackers *S. Cousins, Esq.*, R.A.
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510—Studio of Sir F. Chantrey .. *H. W. Eaton, Esq., M.P.*
Otherwise called "Pen, Brush, and Chisel."
Touched Proof.

511—Free Trade .. .. .. *Executors of Sir E. Landseer.*

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529—"Good Doggie" .. .. .. *H. W. Eaton, Esq., M.P.*
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530—Geneva.. .. .. *H. W. Eaton, Esq., M.P.*
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531—The Larder Invaded .. .. *H. W. Eaton, Esq., M.P.*
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532—Best Run of the Season .. *H. W. Eaton, Esq., M.P.*
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SIXTH YEAR.

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In the sizes of the Paintings the height is always placed before the width.

The Pictures are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

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1—Portrait of Miss Cruttenden, afterwards Mrs. Randal. Painted about 1777, and now the property of her grandson .. .. .. *Thomas Gainsborough*, R.A.
Canvas—49 *in.* by 39 *in.* Lent by A. Purvis, Esq.

2—The Duke of Gloucester taken into the Water-gate of Calais .. ..*David Scott*, R.S.A.
Canvas—54 *in.* by 72 *in.* Lent by R. Carfrae, Esq.

3—Portrait of Sophia, Lady de Clifford; born 1743, died 1828. For a portrait of the same lady when younger, see No. 61 .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—29 *in.* by 24 *in.* Lent by Lord de Clifford.

4—A Thistle .. .. *John Crome*, called *Old Crome.*
Panel—26 *in.* by 20 *in.* Lent by W. Fuller Maitland, Esq.

5—John Knox dispensing the Sacrament at Calder House. Unfinished .. .. .. *Sir David Wilkie*, R.A.
Canvas—48½ *in.* by 65 *in.* Lent by the Royal Scottish Academy.

6—Mercury .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—29 *in.* by 24 *in.* Lent by Earl Delawarr.

7—La Tricoteuse .. .. *Caspar Netscher.*
Panel—10½ *in.* by 8½ *in.* Lent by A. Levy, Esq.

8—Portrait of a Lady in a Ruff .. *Barthol. van der Helst.*
Panel—12 *in.* by 9½ *in.* Lent by the Rt. Hon. J. Stuart Wortley, Q.C.

9—A Landscape, with Figures .. *Sir Aug. Wall Callcott,* R.A.
Canvas—16½ *in.* by 29½ *in.* Lent by A. Levy, Esq.

10—A Landscape, with Figures .. .. .. *George Stubbs.*
Panel—23 *in.* by 41 *in.* Lent by L. Huth, Esq.

11—A Landscape, with Figures, Horses, and a Cart *Philip James Loutherbourg,* R.A.
Panel—43 *in.* by 56 *in.* Lent by the Duke of Abercorn, K.G.

12—The Two Sisters .. .. .. *Thomas Gainsborough,* R.A.
Canvas—49 *in.* by 39 *in.* Lent by J. Graham, Esq.

13—A Wooded Landscape, with Peasants in a Road *Minderhout Hobbema.*
Panel—15½ *in.* by 33 *in.* Lent by A. Levy, Esq.

14—The Shrimper: coast scene .. *Sir Aug. Wall Callcott,* R.A.
Canvas—38½ *in.* by 55 *in.* Lent by Mrs. Gibbons.

15—A Landscape, with Figures .. .. *George Stubbs.*
Canvas—23 *in.* by 41 *in.* Lent by L. Huth, Esq.

16—Cupid .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—29½ *in.* by 24 *in.* Lent by Earl Delawarr.

17—Portrait of M. Stark, Esq. .. .. *William Collins,* R.A.
Panel—12 *in.* by 9½ *in.* Lent by A. J. Stark, Esq.

18—Prawn Catchers .. .. *William Collins,* R.A.
Panel—9 *in.* by 12 *in.* Lent by K. D. Hodgson, Esq., M.P.

19—The Play Scene in "Hamlet." Original sketch made for the Owner .. .. *Daniel Maclise,* R.A.
Canvas—19½ *in.* by 35½ *in.* Lent by T. Williams, Esq.

20—Rhyl. Signed, and dated 1854–5 .. .. .. *David Cox.*
Canvas—29 *in.* by 53 *in.* Lent by A. Levy, Esq.

21—Men and Horses. Signed "*A. cuïjp*" .. .. *Albert Cuyp.*
Panel—14 *in.* by 20 *in.* Lent by J. E. Fordham, Esq.

22—A Landscape: river-side .. .. *Sir Aug. Wall Callcott,* R.A.
Panel—14 *in.* by 11½ *in.* Lent by the Duke of Abercorn, K.G.

23—Fishing Boats in a Breeze .. *W. Vandevelde the younger.*
Canvas—13 *in.* by 15½ *in.* Lent by T. Sheffield, Esq.

24—The Surprise .. .. *Thomas Stothard,* R.A.
Canvas—9 *in.* by 12 *in.*—oval
Lent by T. Woolner, Esq., R.A. *Elect.*

25—Head of Rupert .. .. *Painter unknown.*
Panel—19 *in.* by 9½ *in.* Lent by Lieut.-Col. Honywood.

26—Portrait of a Lady .. .. *George Romney.*
Canvas—29 *in.* by 24 *in.* Lent by Lord Carlingford.

27—Waiting for the Ferryboat: mouth of the Yare
John Sell Cotman.
Canvas—21 *in.* by 29 *in.* Lent by J. W. Adamson, Esq.

28—Roast Beef at Calais Gate .. .. .. *William Hogarth.*
Canvas—31 *in.* by 37½ *in.* Lent by H. W. F. Bolckow, Esq., M.P.

29—Portrait of Mrs. Wells, an Actress *George Romney.*
Canvas—49 *in.* by 40 *in.* Lent by the Rt. Hon. E. P. Bouverie.

30—The Pollard Oak .. .. *John Crome,* called *Old Crome.*
Canvas—27½ *in.* by 20 *in.* Lent by General G. H. Mackinnon.

31—The Shrimp Girl: a sketch from nature *William Hogarth.*
Canvas—25 *in.* by 20 *in.* Lent by Sir W. Miles, Bart.

32—Hay Barges becalmed .. .. *John Sell Cotman.*
Canvas—20 *in.* by 24 *in.* Lent by J. W. Adamson, Esq.

33—A Landscape .. .. *Jacob Ruysdael.*
Canvas—21 *in.* by 24 *in.* Lent by W. Wells, Esq.

34—Portrait of Mrs. Weddell *Sir Joshua Reynolds,* P.R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Hon. Mrs. Ramsden.

35—Sketch of a Country Dance at the Wanstead Assembly, Essex. Engraved by Hogarth for the "Analysis of Beauty" .. .. *William Hogarth.*
Canvas—26½ *in.* by 35 *in.* Lent by W. Carpenter, Esq.

36—A View in a Grove of Trees .. .. *Jacob Ruysdael.*
Canvas—21 *in.* by 27 *in.* Lent by A. Levy, Esq.

37—Examination of the Recruits before the Justices Shallow and Silence: "Henry IV., 2nd Part," act iii. sc. 2 .. .. *William Hogarth.*
Canvas—19½ *in.* by 23 *in.* Lent by H. W. F. Bolckow, Esq., M.P.

38—Portrait of the Abbé Grégoire *Sir Martin Archer Shee,* P.R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by A. J. Stevenson, Esq.

39—The Horse Fair .. .. *George Morland.*
Canvas—28 *in.* by 35½ *in.* Lent by H. W. F. Bolckow, Esq., M.P.

40—A Landscape, with Cattle .. .. *J. van Artois.*
Canvas—34 *in.* by 42 *in.* Lent by the Duke of Sutherland, K.G.

41—Group of Oaks, with a White Heifer in the foreground .. .. *John Crome,* called *Old Crome.*
Panel—30½ *in.* by 47 *in.* Lent by W. Fuller Maitland, Esq.

42—Scene on the Norfolk Coast. Signed, and dated 182— *John Sell Cotman.*
Canvas—25 *in.* by 35 *in.* Lent by J. W. Adamson, Esq.

43—Portrait of Lady Caroline Montagu Scott, Daughter of Henry, Duke of Buccleuch, afterwards Marchioness of Queensberry. Dated 1777 *Sir Joshua Reynolds,* P.R.A.
Canvas—55 *in.* by 44 *in.* Lent by the Duke of Buccleuch, K.G.

44—Caxton's Printing Office in the Almonry at Westminster. Painted 1850. *For the names of the principal persons represented, see tablet on frame* *Daniel Maclise,* R.A.
Canvas—72 *in.* by 120 *in.* Lent by John Forster, Esq.

45—Italian Scenery. Signed with a monogram
Sir Aug. Wall Callcott, R.A.
Canvas—25 *in.* by 32 *in.* Lent by the Duke of Sutherland, K.G.

46—Portrait of W. Lowndes Stone, Esq. Inscribed with the words "Wm Lowndes, Esq., one of the Audrs of His Majesty's Court of Excheqr—Aged 83 years and 8 months. Painted by T. Gainsborough. Bath, 1771."
Thomas Gainsborough, R.A.
Canvas—50 *in.* by 40 *in.* Lent by Mrs. Lowndes Stone Norton.

47—The Disenchantment of Bottom: "A Midsummer Night's Dream," act iv. sc. 2 .. .. *Daniel Maclise*, R.A.
Canvas—50 *in.* by 40 *in.* Lent by Albert Grant, Esq.

48—A Calm .. .. *Charles Brooking.*
Canvas—19 *in.* by 31 *in.* Lent by General G. H. Mackinnon.

49—Portrait of Dr. Quain, F.R.S. .. *Daniel Maclise*, R.A.
Canvas—30 *in.* by 24½ *in.* Lent by Mrs. Quain.

50—St. Mark's, Venice .. .. .. *Ant. Canal*, called *Canaletto.*
Canvas—27 *in.* by 43 *in.* Lent by K. D. Hodgson, Esq., M.P.

51—An Old Inn at Great Yarmouth
John Crome, called *Old Crome.*
Canvas—29½ *in.* by 24½ *in.* Lent by the Rt. Hon. E. P. Bouverie.

52—Portrait of a Lady .. .. .. *John Hoppner*, R.A.
Canvas—29½ *in.* by 24 *in.* Lent by G. P. Boyce, Esq.

53—The Author's Introduction to the Players. Signed
Daniel Maclise, R.A.
Canvas—44 *in.* by 70 *in.* Lent by Thomas Jessop, Esq.

54—Flower Painting round a Centre . .. *Daniel Zegers.*
Canvas—56½ *in.* by 52½ *in.* Lent by P. Schäfer, Esq.

GALLERY No. II.

55—Portrait of James Stuart, Duke of Richmond and Lennox, with the Dog who saved his life by waking him when on the point of being murdered *Sir Anthony Vandyck.*
Canvas—80 *in.* by 47 *in.* Lent by the Earl of Denbigh.

56—On the Thames. Signed, and dated 1838 *George Chambers.*
Canvas—14 *in.* by 28 *in.* Lent by H. Burton, Esq.

57—Cattle Piece .. .. *Nicholas Berghem.*
Panel—11 *in.* by 15 *in.* Lent by W. C. Oswell, Esq.

58—A Coal Waggon .. .. *Jean Louis Géricault.*
Canvas—15½ *in.* by 22½ *in.* Lent by K. D. Hodgson, Esq., M.P.

59—A Landscape. Signed, and dated 1646 .. ..*David Teniers.*
Copper—15½ *in.*—circular. Lent by Lord Heytesbury.

60—Crichton Castle .. .. *Jos. Mallord Will. Turner,* R.A.
Canvas—27 *in.* by 41 *in.* Lent by T. Woolner, Esq., R.A. *Elect.*

61—Portrait of Sophia, Lady de Clifford; born 1743, died 1828. For a portrait of the same lady when older, see No. 3 .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—32 *in.* by 29½ *in.*—oval. Lent by Lord de Clifford.

62—Dedham Lock, with the Church in the distance. Signed, and dated 1829.. .. .. ..*John Constable,* R.A.
Canvas—24 *in.* by 29 *in.* Lent by Lieut.-Col. Carter.

63—Nymph and Child .. .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—49 *in.* by 39 *in.* Lent by Lord Castletown of Upper Ossory.

64—View of the Entrance to a Wood .. *Jacob Ruysdael.*
Canvas—21 *in.* by 28 *in.* Lent by A. Levy, Esq.

65—Study of a Female Head .. *Sir Joshua Reynolds*, P.R.A.
Canvas—19 *in.* by 15 *in.*
Lent by the Executors of the late J. Lucas, Esq.

66—Head of an Anchorite .. .. .. *Sir Anthony Vandyck.*
Canvas—20 *in.* by 16 *in.* Lent by J. H. Anderdon, Esq.

67—A Landscape, with a Gipsy Encampment. Signed, and dated 1790 .. .. *George Morland.*
Canvas—27½ *in.* by 35½ *in.* Lent by A. Levy, Esq.

68—A River Scene .. .. *Sir Aug. Wall Callcott*, R.A.
Canvas—61 *in.* by 97½ *in.*
Lent by the Rt. Hon. Sir W. Heathcote, Bart.

69—A Wreck on the Coast .. .. *George Morland.*
Canvas—28 *in.* by 35½ *in.* Lent by General G. H. Mackinnon.

70—Portrait of Lord Castlereagh .. *John Hoppner*, R.A.
Canvas—20½ *in.* by 16 *in.* Lent by H. Johnson, Esq.

71—Portrait of Sarah Malcolm, the Murderess, Executed March 7, 1733, for robbing the chambers of Mrs. Lydia Duncombe in the Temple, and murdering her, Elizabeth Harrison, and Ann Price *William Hogarth.*
Canvas—20½ *in.* by 17 *in.*—oval. Lent by J. H. Anderdon, Esq.

72—The Cave of Boscastle, Cornwall .. *John Sell Cotman.*
Canvas—27½ *in.* by 41½ *in.* Lent by T. Woolner, Esq., R.A. *Elect.*

73—Portrait of Lady Gertrude Fitzpatrick
Sir Joshua Reynolds, P.R.A.
Canvas—56 *in.* by 41 *in.* Lent by Lord Castletown of Upper Ossory.

74—Carreg-Cennen Castle, S. Wales. Signed, and dated 1844
David Cox.
Canvas—37 *in.* by 31 *in.* Lent by A. Levy, Esq.

75—The Good Samaritan. Signed, and dated 1843
William John Müller.
Canvas—21½ *in.* by 33 *in.* Lent by A. Levy, Esq.

76—The Haughty Dame .. .. *George Romney.*
Canvas—24 *in.* by 19 *in.* Lent by J. H. Anderdon, Esq.

77—The Eve of St. Agnes .. .. .. *Daniel Maclise,* R.A.
Canvas—50 *in.* by 39½ *in.* Lent by H. W. F. Bolckow, Esq., M.P.

78—The Marriage of Strongbow to the Princess Eva, Daughter of the King of Leinster, A.D. 1161
Daniel Maclise, R.A.
Canvas—124 *in.* by 202 *in.* Lent by C. M. Roche, Esq.

79—The Veiled Prophet of Khorassan: "Lalla Rookh." Signed, and dated 1833 .. .. .. *Daniel Maclise,* R.A.
Canvas—55 *in.* by 43 *in.* Lent by Thomas Ashton, Esq.

80—An Italian Woman *Giuseppe Ribera,* called *Lo Spagnoletto.*
Canvas—30 *in.* by 26 *in.* Lent by Dr. E. Pick.

81—Portrait of Charles Marsham, afterwards second Earl of Romney, and his Sisters
Thomas Gainsborough, R.A.
Canvas—95 *in.* by 71 *in.* Lent by the Earl of Romney.

82—Portrait of Sir John Thorold, of Syston Park; ninth Baronet .. .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—30 *in.* by 24½ *in.* Lent by the Rev. Canon Thorold.

83—Portrait of Mrs. Morris, Wife of Mr., afterwards Sir John, Morris, Daughter of Sir G. Musgrove of Eden Hall, Bart. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—29½ *in.* by 24½ *in.*
Lent by Wentworth B. Beaumont, Esq., M.P.

84—A Woodland Scene, with Figures *Minderhout Hobbema.*
Panel—24 *in.* by 33 *in.* Lent by W. Wells, Esq.

85—Portrait of the Earl of Richmond *Sir Anthony Vandyck.*
Canvas—40 *in.* by 29½ *in.* Lent by the Marquis of Bristol.

86—Crossing the Ford .. *Claude Gelée,* called *Claude Lorraine.*
Canvas—26 *in.* by 37 *in.* Lent by Sir W. Miles, Bart.

87—The Village Merry Andrew. Signed "D f." *David Teniers.* Sold elsw 26 Janu 1951
Panel—10 *in.* by 8 *in.* Lent by Frederick S. Leighton, Esq.

88—Portrait of Mrs. Carr . . . . *Thomas Gainsborough,* R.A.
Panel—7½ *in.* by 6½ *in.* Lent by K. D. Hodgson, Esq., M.P.

89—Fidelity: awaiting the Mariner's Return
Robert Smirke, R.A.
Canvas—6 *in.* by 8 *in.* The Property of the Royal Academy.

90—Portrait of John, second Earl of Egmont, and Catherine his Wife . . . . *Sir Joshua Reynolds,* P.R.A.
Canvas—49 *in.* by 70 *in.* Lent by the Earl of Egmont.

91—Sunset at the Mouth of the Thames
Jos. Mallord Will. Turner, R.A.
Canvas—41 *in.* by 58 *in.* Lent by W. Wells, Esq.

92—An Interior . . . . . *Cornelis Dusart.*
Panel—11½ *in.* by 10¼ *in.* Lent by W. C. Oswell, Esq.

93—The Guitar Player . . . . . *Will. van Mieris.*
Panel—11 *in.* by 9 *in.* Lent by A. Levy, Esq.

94—View Seawards during a Light Breeze
W. Vandevelde the elder.
Panel—5 *in.* by 9 *in.* Lent by J. E. Fordham, Esq.

95—Evening, or the Postboy's Return . . . . *George Morland.*
Canvas—27 *in.* by 35½ *in.* Lent by A. Levy, Esq.

96—A Landscape . . . . *Claude Gelée,* called *Claude Lorraine.*
Canvas—39 *in.* by 52 *in.* Lent by the Earl of Yarborough.

97—A Landscape. Signed, and dated 1606 *David Teniers.*
Copper—15½ *in.*—circular. Lent by Lord Heytesbury.

98—Gainsborough's Daughters; Mary, afterwards Mrs. Fischer, and Margaret (Peggy Gainsborough)
Thomas Gainsborough, R.A.
Canvas—16 *in.* by 24½ *in.* Lent by John Forster, Esq.

99—Oaks in Kimberley Park *John Crome*, called *Old Crome.*
Canvas—47 *in.* by 36 *in.* Lent by W. Fuller Maitland, Esq.

100—Portrait of the Countess of Clanbrazil, Daughter of the Earl of Middlesex. Painted 1636
Sir Anthony Vandyck.
Canvas—83 *in.* by 49½ *in.* Lent by the Earl of Denbigh.

101—A Landscape: evening .. .. .. *Sir George Beaumont.*
Canvas—11 *in.* by 14 *in.* Lent by Miss H. Carpenter.

102—The Ostler. Signed, and dated 1792 .. *George Morland.*
Panel—11½ *in.* by 15 *in.* Lent by J. W. Adamson, Esq.

103—A Flemish Farm .. .. *Adrian Brauwer.*
Panel—9½ *in.* by 13½ *in.* Lent by E. W. Cooke, Esq., R.A.

GALLERY No. III.

104—Leda and her Twins .. .. *Francis Boucher.*
Canvas—23½ *in.* by 26½ *in.*
Lent by the Rt. Hon. J. Stuart Wortley, Q.C.

105—Portrait of a Man .. .. *Gerhard Dow.*
Panel—37 *in.* by 28 *in.* Lent by the Rt. Hon. W. Cowper-Temple.

106—Landscape, with Figures dancing in foreground
Peter Paul Rubens.
Panel—35 *in.* by 52 *in.* Lent by W. Fuller Maitland, Esq.

107—Holy Family .. .. *Peter Paul Rubens.*
Canvas—63 *in.* by 58 *in.* Lent by the Duke of Sutherland, K.G.

108—Portrait of Mrs. Pelham .. *Sir Joshua Reynolds*, P.R.A.
Canvas—93 *in.* by 57 *in.* Lent by the Earl of Yarborough.

109—Portrait of Arabella, Lady Wentworth, Daughter of J. Hollis, Earl of Clare, and second Wife of Thomas, Lord Wentworth, afterwards Earl of Strafford (for his portrait see No. 111): she was the mother of his children .. .. *Sir Anthony Vandyck.*
Canvas—85½ *in.* by 50½ *in.* Lent by Earl Fitzwilliam, K.G.

110—Conversion of St. Paul .. .. .. *Peter Paul Rubens.*
Canvas—102 *in.* by 145 *in.* Lent by Sir W. Miles, Bart.

111—Portrait of Thomas, Earl of Strafford *Sir Anthony Vandyck.*
Canvas—89 *in.* by 54½ *in.* Lent by Earl Fitzwilliam, K.G.

112—Portrait of the Duchess of Savoy *Sir Anthony Vandyck.*
Canvas—90 *in.* by 60½ *in.* Lent by the Duke of Abercorn, K.G.

113—Portrait of Archbishop Laud .. *Sir Anthony Vandyck.*
Canvas—51½ *in.*—circular. Lent by Earl Fitzwilliam, K.G.

114—Portrait of the Hon. Captain Hamilton. Early picture .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—49½ *in.* by 39½ *in.* Lent by the Duke of Abercorn, K.G.

115—Portrait of the Marquis of Montrose *Sir Anthony Vandyck.*
Canvas—30 *in.* by 25 *in.* Lent by the Marquis of Bristol.

116—Oak at Poringland, Boys bathing in foreground *John Crome,* called *Old Crome.*
Canvas—50 *in.* by 39 *in.* Lent by the Rev. Chas. J. Steward.

117—Diana and Actæon .. *Tiziano Vecellio,* called *Titian.*
Canvas—22 *in.* by 26 *in.* Lent by the Earl of Yarborough.

118—Simeon and the Infant Saviour *Giuseppe Ribera,* called *Lo Spagnoletto.*
Canvas—47 *in.* by 38 *in.* Lent by the Marquis of Bristol.

119—Portrait of the Doge Leon Loredano
Giovanni, or *Gentile Bellini.*
Canvas—21½ *in.* by 15½ *in.* Lent by G. P. Boyce, Esq.

120—Finished Study for the famous Picture, "Peter Martyr," destroyed by fire in the Church of SS. Giovanni e Paolo, Venice, in 1866
Tiziano Vecellio, called *Titian.*
Canvas—36 *in.* by 23 *in.* Lent by F. Pigott, Esq.

121—Portrait of Philip IV. of Spain *Diego Velasquez.*
Canvas—82 *in.* by 40½ *in.* Lent by H.M. The Queen.

122—The Vintage at Macon .. *Jos. Mallord Will. Turner*, R.A.
Canvas—57 *in.* by 93 *in.* Lent by the Earl of Yarborough.

123—Portrait of a Senator .. *Jacopo Robusti*, called *Tintoretto.*
Canvas—44½ *in.* by 34½ *in.* Lent by the Duke of Abercorn, K.G.

124—Judith and Holofernes .. .. *Paris Bordone.*
Canvas—40 *in.* by 29½ *in.* Lent by the Hon. James Byng.

125—The Disciples at Emmaus *Tiziano Vecellio*, called *Titian.*
Panel—63 *in.* by 90 *in.* Lent by the Earl of Yarborough.

126—The Triumph of Love .. *Tiziano Vecellio*, called *Titian.*
Canvas—34 *in.*—circular. Lent by W. Graham, Esq.

127—A Landscape .. .. .. *Tiziano Vecellio*, called *Titian.*
Canvas—45½ *in.* by 37½ *in.* Lent by H.M. The Queen.

128—A Deposition .. .. .. *Jacopo Robusti*, called *Tintoretto.*
Canvas—43 *in.* by 35 *in.* Lent by the Earl of Yarborough.

129—Portrait of a Senator .. *Jacopo Robusti*, called *Tintoretto.*
Canvas—42½ *in.* by 32½ *in.* Lent by the Duke of Abercorn, K.G.

130—Queen of the Gipsies .. *Tiziano Vecellio*, called *Titian.*
Canvas—45 *in.* by 36 *in.* Lent by Earl Brownlow.

131—A Landscape .. .. *Salvator Rosa.*
Canvas—47½ *in.* by 78½ *in.* Lent by the Earl of Yarborough.

132—Portrait of the Infante Don Balthazar Carlos
Diego Velasquez.
Canvas—61½ *in.* by 42½ *in.* Lent by the Duke of Abercorn, K.G.

133—A Portrait .. .. *Painter unknown.*
Canvas—23½ *in.* by 18½ *in.* Lent by the Marquis of Bristol.

134—A Sketch near Rome. *Claude Gelée,* called *Claude Lorraine.*
Canvas—14½ *in.* by 18½ *in.* Lent by H. Reeve, Esq., C.B.

135—Jupiter nursed by the Melian Nymphs
Jacopo Robusti, called *Tintoretto.*
Canvas—14 *in.* by 34 *in.* Lent by W. Graham, Esq.

136—A Magdalen .. .. .. *Tiziano Vecellio,* called *Titian.*
Canvas—42 *in.* by 36½ *in.* Lent by the Earl of Yarborough.

137—Portrait of Miss Fenton, afterwards Duchess of Bolton, as Polly Peachum, in Gay's "The Beggars' Opera," of which character she was the original representative .. .. *William Hogarth.*
Canvas—29 *in.* by 23 *in.*—oval. Lent by Sir W. Miles, Bart.

138—River Scene, with Ferryboats and Shipping
Solomon Ruysdael.
Panel—30 *in.* by 46 *in.* Lent by A. Levy, Esq.

139—Portraits of Lady Amabel and of Lady Mary de Grey, afterwards Countess de Grey and Lady Grantham. This is one of the earliest pictures painted by Sir Joshua, and its companion picture, No. 144, is one of the latest; Lady Grantham being ten years old when this picture was painted, and her son, Lord Grantham, ten years old when the other was painted
Sir Joshua Reynolds, P.R.A.
Canvas—77 *in.* by 67½ *in.* Lent by the Dowager Countess Cowper.

140—Cupid and Psyche. Original finished sketch, painted about 1750 .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—22½ *in.* by 29 *in.* Lent by D. Colnaghi, Esq.

141—Portrait of an Artist .. .. *Sir Anthony Vandyck.*
Canvas—48 *in.* by 38 *in.* Lent by the Duke of Sutherland.

142—A Portrait .. .. *Franz Hals.*
Canvas—45 *in.* by 34½ *in.* Lent by H.M. The Queen.

143—A Landscape: water and an old castle .. *Jacob Ruysdael.*
Canvas—18 *in.* by 23 *in.* Lent by F. Barchard, Esq.

144—Portraits of the late Earl de Grey when Lord Grantham, of Frederick Robinson, afterwards Earl of Ripon, and of Philip Robinson. *See No.* 139 .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—77½ *in.* by 67 *in.* Lent by the Dowager Countess Cowper.

145—Skaters .. .. *Albert Cuyp.*
Panel—25½ *in.* by 35 *in.* Lent by the Earl of Yarborough.

146—Portrait of the Painter .. .. *Franz Hals.*
Canvas—26½ *in.* by 23 *in.* Lent by A. Levy, Esq.

147—A Peasant Woman in Red and Green Dress, with Basket of Fruit and Flowers. *Bartol. Estéban Murillo.*
Canvas—54½ *in.* by 42½ *in.* Lent by J. Landon, Esq.

148—The Last Sleep of Duncan.. .. *Daniel Maclise,* R.A.
Canvas—44½ *in.* by 60 *in.* Lent by A. Holden, Esq.

149—Portrait of Mary, Duchess of Hamilton, Daughter of William, first Earl of Denbigh *Sir Anthony Vandyck.*
Canvas—83 *in.* by 47 *in.* Lent by the Earl of Denbigh.

150—View on Southampton Water. *Sir Aug. Wall Callcott,* R.A.
Canvas—62 *in.* by 87 *in.* Lent by W. Gibbs, Esq.

151—Girl and Lamb: family portrait. *Thomas Gainsborough,* R.A.
Canvas—48 *in.* by 39 *in.* Lent by Lieut.-Col. Honywood.

152—The Adoration of the Magi .. *Rembrandt van Rhyn.*
Panel—48 *in.* by 40½ *in.* Lent by H.M. The Queen.

153—A Deposition. Signed "*Rembrant,*" and dated 1650
Rembrandt van Rhyn.
Canvas—70 *in.* by 77½ *in.* Lent by the Duke of Abercorn, K.G.

154—Portrait of Mariana, second Wife of Philip IV. of Spain .. .. *Diego Velasquez.*
Canvas—28 *in.* by 23 *in.* Lent by H. B. Brabazon, Esq.

155—Portrait of the Painter .. *Sir Joshua Reynolds,* P.R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by S. Cousins, Esq., R.A.

156—Portrait of Mary, Duchess of Montagu, Daughter and Co-heiress of John, Duke of Montagu, and Wife of George, Earl of Cardigan, created Duke of Montagu .. .. *Thomas Gainsborough,* R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Duke of Buccleuch, K.G.

157—Portrait of an Old Lady .. .. *Rembrandt van Rhyn.*
Panel—41 *in.* by 35 *in.* Lent by the Earl of Yarborough.

158—The Wreck of the Minotaur
Jos. Mallord Will. Turner, R.A.
Canvas—68 *in.* by 95 *in.* Lent by the Earl of Yarborough.

159—Portrait of Colonel George K. H. Coussmaker, Grenadier Guards; born 1759, died 1801
Sir Joshua Reynolds, P.R.A.
Canvas—92½ *in.* by 56½ *in.* Lent by Lord de Clifford.

160—Portraits of Lady Elizabeth Montagu, afterwards Duchess of Buccleuch, and of Lady Henrietta Montagu, Daughters of George, Earl of Cardigan, created Duke of Montagu, and of the Lady represented in No. 156 .. *Sir Joshua Reynolds,* P.R.A.
Canvas—60 *in.* by 44 *in.* Lent by the Duke of Buccleuch, K.G.

161—Portrait of the Earl of Essex .. .. *Sir Antonio Moro.*
Panel—47 *in.* by 34½ *in.* Lent by the Earl of Yarborough.

GALLERY No. IV.

162—Illustration of the "Orlando Furioso" .. *Dosso Dossi.*
Canvas—32 *in.* by 53 *in.* Lent by W. Graham, Esq.

163—Moses and the Burning Bush .. .. *Annibale Caracci.*
Canvas—15½ *in.* by 12½ *in.* Lent by W. Hughes, Esq.

164—St. Louis of France kneeling at the foot of the Virgin: fragment .. .. .. *Giambattista Moroni.*
Canvas—49 *in.* by 34 *in.* Lent by W. Graham, Esq.

165—A Landscape .. *Gaspar Dughet,* called *Gaspar Poussin.*
Canvas—28 *in.* by 38 *in.* Lent by the Marquis of Bristol.

166—The Falconer: portrait of a Gentleman *Jan Gossaert,* called *Jan de Mabuse.*
Panel—14½ *in.* by 12 *in.* Lent by Doyne C. Bell, Esq.

167—William Tell: an imaginary portrait .. .. *Hans Holbein.*
Panel—31 *in.* by 27 *in.* Lent by Sir W. Miles, Bart.

168—The Virgin and Child, with St. John *Andrea del Sarto.*
Panel—56 *in.* by 41 *in.* Lent by Madame de Meiller.

169—A Landscape, with Architecture and Figures *Painter unknown.*
Panel—23½ *in.* by 52½ *in.* Lent by W. Graham, Esq.

170—Ecce Homo .. .. *Andrea Solario.*
Panel—24 *in.* by 17 *in.* Lent by the Misses Herring.

171—Portrait of a Young Man .. .. *Giov. Ant. Beltraffio.*
Panel—15 *in.* by 13 *in.* Lent by F. Cook, Esq.

172—The Holy Family .. .. *Andrea del Sarto.*
Panel—55 *in.* by 41 *in.* Lent by F. Cook, Esq.

173—The Garden of Souls .. .. *Early Venetian.*
Canvas—26½ *in.* by 43 *in.* Lent by W. Graham, Esq.

174—The Virgin and Child .. .. *Giovanni Pedrini.*
Panel—19 *in.* by 15 *in.* Lent by John Murray, Esq.

175—A Young Man's Head. Signed, and dated 1545 *John Bettes.*
Panel—19 *in.* by 16 *in.* Lent by G. Richmond, Esq., R.A.

176—The Holy Family and St. Anne. Inscribed "F. Bart° or^is predic., Floren, 1516"
Baccio della Porta, called *Fra Bartolommeo.*
Panel—56 *in.* by 46 *in.* Lent by F. Cook, Esq.

177—Figure of a Man on a Ladder: fragment of a "Descent from the Cross" .. .. .. *Painter unknown.*
Panel—36½ *in.* by 20 *in.* Lent by W. Graham, Esq.

178—St. Sebastian. On the back of the picture it is stated that it was painted by Raphael for the Signori Conti of Perugia in 1500 .. .. *Raphael Sanzio d'Urbino.*
Panel—29 *in.* by 20½ *in.* Lent by F. Cook, Esq.

179—Portrait of King Edward VI. of England
Hans Holbein.
Panel—22½ *in.* by 16½ *in.* Lent by the Earl of Yarborough.

180—The Virgin and Child .. .. *Giovanni Pedrini.*
Panel—14 *in.* by 11½ *in.* Lent by John Murray, Esq.

181—Subject uncertain: SS. John the Baptist, Dominic, Jerome, and Antonio, Archbishop of Florence, represented below .. .. *Cosimo Rosselli.*
Panel—72 *in.* by 79 *in.* Lent by W. Fuller Maitland, Esq.

182—The Virgin and Child. Inscribed "Carolus Crivellus Venetis pinsit 1472" .. .. *Carlo Crivelli.*
Panel—38 *in.* by 17 *in.* Lent by W. Graham, Esq.

183—The Flight into Egypt .. .. .. *Andrea Mantegna.*
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184—The Adoration of the Infant Saviour. *Fra Filippo Lippi.*
Panel—54 *in.*—circular. Lent by F. Cook, Esq.

185—The Virgin and Child, with Angels .. *Fra Filippo Lippi.*
Panel—28½ *in.* by 21½ *in.* Lent by W. Graham, Esq.

186—Portrait of a Young Man .. .. .. *Giovanni Bellini.*
Panel—13½ *in.* by 11 *in.* Lent by W. Graham, Esq.

187—The Virgin Rising from the Tomb: SS. Buonaventura and Francis in Adoration
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188—Portrait of Count Sassetti, patron of the painter, and his Son .. .. *Domenico Ghirlandaio.*
Panel—29½ *in.* by 20½ *in.* Lent by W. Graham, Esq.

189—The Virgin and Child .. .. *Filippino Lippi.*
Panel—19½ *in.* by 14 *in.* Lent by T. Sheffield, Esq.

190—The Baptism of Christ.. .. .. .. *Bernardino Luini.*
Panel—40 *in.* by 26 *in.* Lent by Lord Heytesbury.

191—The Falls of Tivoli
Gaspar Dughet, called *Gaspar Poussin.*
Canvas—53½ *in.* by 39 *in.* Lent by Sir W. Miles, Bart.

192—On the Grand Canal, Venice. *Ant. Canal,* called *Canaletto.*
Canvas—18 *in.* by 31 *in.* Lent by F. Barchard, Esq.

193—Portrait of George Calvert, Earl of Baltimore, Principal Secretary of State to James I. Inscribed "D. Mytens fe^t a° 1627" .. .. .. *Daniel Mytens.*
Canvas—89½ *in.* by 58 *in.* Lent by Earl Fitzwilliam, K.G.

194—Portrait of Mary, Duchess of Richmond, Daughter of George Villiers, Duke of Buckingham, with the dwarf, Mrs. Gibson .. .. *Sir Anthony Vandyck.*
Canvas—81½ *in.* by 48 *in.* Lent by the Earl of Denbigh.

195—The Falls of Tivoli. Companion picture to No. 191 *Gaspar Dughet,* called *Gaspar Poussin.*
Canvas—53½ *in.* by 38½ *in.* Lent by Sir W. Miles, Bart.

196—The Doge's Palace, Venice .. *Ant. Canal,* called *Canaletto.*
Canvas—18½ *in.* by 30½ *in.* Lent by F. Barchard, Esq.

197—St. Benedict .. .. *Francesco Zurbaran.*
Canvas—73 *in.* by 39½ *in.* Lent by Lord Heytesbury.

198—The Virgin in Adoration .. .. .. *Diego Velasquez.*
Canvas—56½ *in.* by 66 *in.* Lent by Sir W. Miles, Bart.

199—A View in Verona.. .. .. *Ant. Canal,* called *Canaletto.*
Canvas—28 *in.* by 60 *in.* Lent by W. Hans Sloane Stanley, Esq.

200—St. Jerome .. .. *Francesco Zurbaran.*
Canvas—73 *in.* by 39½ *in.* Lent by Lord Heytesbury.

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201—Portrait of the Duke of Monmouth *Sir Peter Lely.*
Canvas—49 *in.* by 39 *in.* Lent by the Marquis of Bristol.

202—The Installation of Captain Rock. Inscribed "D. Maclise pinx^t 1834, retouched 1845." *For an account of the incident represented, see tablet on frame* *Daniel Maclise,* R.A.
Canvas—65 *in.* by 94 *in.* Lent by W. J. Alt, Esq.

203—Portrait of a Child .. .. .. *John Constable,* R.A.
Canvas—13½ *in.* by 11½ *in.*—oval. Lent by Dr. Hering.

204—A Woodland Scene .. .. *James Starke.*
Panel—11 *in.* by 14½ *in.* Lent by General G. H. Mackinnon.

205—Whitchurch. Signed, and dated 1844. *William John Müller.*
Canvas—30 *in.* by 49 *in.* Lent by A. Levy, Esq.

206—The Parson's Daughter .. .. .. *George Romney.*
Canvas—25 *in.*—circular. Lent by J. H. Anderdon, Esq.

207—Portrait of John, Viscount Mountstuart, Baron Cardiff. Painted 1776 .. .. *Sir Joshua Reynolds.*
Canvas—29 *in.* by 24 *in.* Lent by Lord Wharncliffe.

208—Pharaoh and his Host overwhelmed in the Red Sea *Francis Danby,* A.R.A.
Canvas—57 *in.* by 94 *in.* Lent by the Duke of Sutherland, K.G.

209—Portrait of a Lady. Signed .. .. *Daniel Mytens.*
Canvas—26½ *in.* by 24 *in.* Lent by C. J. Riethmüller, Esq.

210—An Italian Landscape .. .. *Sir Aug. Wall Callcott*, R.A.
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211—The Banquet Scene in "Macbeth." Painted 1840
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Canvas—71½ *in.* by 120 *in.* Lent by F. W. Cosens, Esq.

212—Portrait of the Hon. J. Hamilton .. *William Hogarth.*
Canvas—29 *in.* by 24 *in.* Lent by the Duke of Abercorn, K.G.

213—Portrait of Miss Hariot Milles .. *George Romney.*
Canvas—29 *in.* by 24 *in.* Lent by F. B. Alston, Esq.

214—A Fishing Scene .. .. .. *Sir Aug. Wall Callcott*, R.A.
Canvas—34½ *in.* by 46 *in.* Lent by the Earl of Egmont.

215—A Landscape: evening .. *John Crome*, called *Old Crome.*
Canvas—26 *in.* by 32 *in.* Lent by W. H. Haines, Esq.

216—A Girl feeding Pigs .. .. *George Morland.*
Canvas—27½ *in.* by 35½ *in.* Lent by the Baroness Gray.

217—On the Seine .. .. *John Sell Cotman.*
Canvas—24 *in.* by 32 *in.* Lent by J. W. Adamson, Esq.

218—Portrait of Sir Richard Worsley
Sir Joshua Reynolds, P.R.A.
Canvas—93 *in.* by 57 *in.* Lent by the Earl of Yarborough.

219—Portraits of the Doria Family .. *Sir Anthony Vandyck.*
Canvas—86 *in.* by 56½ *in.* Lent by the Duke of Abercorn, K.G.

220—View of Spithead, with the "Old Royal Billy"
in two attitudes: Portsmouth in the distance.
Signed .. .. *John C. Schetky.*
Canvas—27½ *in.* by 35½ *in.* Lent by Miss Schetky.

221—Two Sheep .. .. *George Morland.*
Canvas—27 *in.* by 35 *in.* Lent by the Baroness Gray.

222—Greenwich Hospital .. .. *George Chambers.*
Canvas—26½ *in.* by 37½ *in.* Lent by T. A. Rogers, Esq.

223—Portrait of Mrs. Wright, of Derby
Joseph Wright, called *Wright of Derby.*
Canvas—27 *in.* by 22 *in.*—oval. Lent by Mrs. Lemann.

224—A Monkey throwing down Fruit .. .. *Franz Snyders.*
Canvas—40 *in.* by 58 *in.* Lent by D. Burton, Esq.

225—The Assassination of King James I. of Scotland by Graham, at the instigation of the Duke of Athol, his Uncle: the head on the left is a portrait of the painter. Painted 1786 .. .. .. *John Opie,* R.A.
Panel—18 *in.* by 24 *in.* Lent by J. H. Anderdon, Esq.

226—St. Giorgio Maggiore, Venice .. .. *Francesco Guardi.*
Panel—11 *in.* by 15 *in.* Lent by the Rt. Hon. J. Stuart Wortley, Q.C.

227—A Landscape, with Figures .. .. *Solomon Ruysdael.*
Panel—15½ *in.* by 23 *in.* Lent by A. Levy, Esq.

228—Running for Port. *Ludolph Backhuysen,* or *J. K. Rietschoof.*
Panel—12 *in.* by 18 *in.* Lent by W. C. Oswell, Esq.

229—The Adoration of the Shepherds: the two figures are portraits of Sir Joshua Reynolds, and Jervis, the glass painter .. .. *Sir Joshua Reynolds,* P.R.A.
Canvas—83 *in.* by 33 *in.* Lent by Earl Fitzwilliam, K.G.

230—Portrait of Miss Juliet Mott, afterwards Mrs. Smith, of Piercefield .. *Thomas Gainsborough,* R.A.
Canvas—24 *in.* by 20 *in.* Lent by C. Fox, Esq.

231—Portrait of Mr. Tickell .. *Thomas Gainsborough,* R.A.
Canvas—29 *in.* by 24 *in.* Lent by Sir Charles Mills, Bart., M.P.

232—A Landscape; Hill, and distant Plain. *Jacob Ruysdael.*
Canvas—18 *in.* by 25 *in.* Lent by K. D. Hodgson, Esq., M.P.

233—Smugglers Alarmed .. .. *Sir Aug. Wall Callcott*, R.A.
Canvas—62 *in.* by 102 *in.*
Lent by the Rt. Hon. Sir W. Heathcote, Bart.

234—Portrait of Miss Elizabeth Reynolds *John Opie*, R.A.
Panel—21 *in.* by 16 *in.* Lent by W. Walker, Esq.

235—Off Portsmouth; the impending Storm. *John Sell Cotman.*
Canvas—27½ *in.* by 39½ *in.* Lent by J. W. Adamson, Esq.

236—Mother and Child .. .. .. *Jean Baptiste Greuze.*
Panel—21½ *in.* by 17 *in.*—oval. Lent by Captain Harrel.

237—Portrait of the Painter .. .. *Franz Hals.*
Canvas—24½ *in.* by 19½ *in.* Lent by D. Burton, Esq.

238—Portrait of Penelope, Daughter of Sir Charles Wheler, Bart., and Wife of W. Wilberforce Bird, Esq., of the Spring, Kenilworth. *John Opie*, R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by F. Wilberforce Bird, Esq.

239—A Chateau in Normandy .. .. .. *John Sell Cotman.*
Panel—16½ *in.* by 24 *in.* Lent by T. Woolner, Esq., R.A. *Elect.*

240—A View near Southampton .. *Sir Aug. Wall Callcott*, R.A.
Panel—12 *in.* by 16½ *in.* Lent by W. Grapel, Esq.

241—Landing from a Boat .. .. *Abraham Stork.*
Panel—13½ *in.* by 18 *in.* Lent by W. C. Oswell, Esq.

242—A Shepherd Boy. Companion picture to No. 229 *Sir Joshua Reynolds*, P.R.A.
Canvas—83 *in.* by 33 *in.* Lent by Earl Fitzwilliam, K.G.

243—Portrait of Dr. Richard Wright *Joseph Wright*, called *Wright of Derby.*
Canvas—28 *in.* by 22 *in.*—oval. Lent by Mrs. Lemann.

244—A Garden and Water Party .. *Johann Zoffany*, R.A.
Canvas—39 *in.* by 49 *in.* Lent by T. J. Austen, Esq.

245—Dutch Boats in a Calm .. *W. Vandevelde the elder.*
Canvas—12½ *in.* by 17 *in.* Lent by F. Barchard, Esq.

246—A Wooded Landscape .. .. *Sir Aug. Wall Callcott*, R.A.
Canvas—11½ *in.* by 15½ *in.* Lent by General G. H. Mackinnon.

247—The Palace of Prince Maffei, Verona
Rich. Parkes Bonington.
Panel—14 *in.* by 11½ *in.* Lent by T. Woolner, Esq., R.A. *Elect.*

248—La Marchande de Légumes. Signed "DC"
Alexandre Gabriel Décamps.
Canvas—25½ *in.* by 20 *in.* Lent by K. D. Hodgson, Esq., M.P.

249—Windsor Castle .. .. *Samuel W. Reynolds.*
Canvas—12 *in.* by 19 *in.* Lent by Miss M. Walker.

250—The Surprise .. .. *Thomas Stothard*, R.A.
Canvas—9½ *in.* by 12½ *in.*—oval.
Lent by T. Woolner, Esq., R.A. *Elect.*

251—Ulysses discovered by his Nurse *Robert Smirke*, R.A.
Canvas—17½ *in.* by 13½ *in.* The Property of the Royal Academy.

252—The Sleeping Beauty .. .. .. *Daniel Maclise*, R.A.
Canvas—49½ *in.* by 84 *in.* Lent by J. Pender, Esq., M.P.

253—Portrait of Edward Sutton, ninth and last Lord Dudley of that name .. .. *Sir Anthony Vandyck.*
Canvas—49 *in.* by 39½ *in.* Lent by R. Almack, Esq.

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254—The Bay of Naples. Signed, and dated 1840 *Will. John Müller.*
Canvas—37½ *in.* by 62½ *in.* Lent by J. W. Adamson, Esq.

255—Kitely and Dame Kitely: scene from Ben Jonson's "Every Man in his Humour," act ii. sc. 1. Painted 1846 .. .. *Daniel Maclise*, R.A.
Canvas—25 *in.* by 21 *in.* Lent by John Forster, Esq.

256—Portrait of Lady Frances Wyndham, Wife of the Hon. Charles Marsham, afterwards first Earl of Romney; born 1755, died 1795. Painted 1776 .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—93 *in.* by 56½ *in.* Lent by the Earl of Romney.

257—The Slaughter of the Suitors of Penelope *Robert Smirke*, R.A.
Canvas—17½ *in.* by 13½ *in.* The Property of the Royal Academy.

258—The Waterfall, Cornwall. Painted 1842 *Daniel Maclise*, R.A.
Canvas—35½ *in.* by 27½ *in.* Lent by John Forster, Esq.

259—Portrait of Mr. Jeremiah Milles .. *George Romney.*
Canvas—93 *in.* by 57 *in.* Lent by F. B. Alston, Esq.

X 260—Portrait of Count Egmont .. .. *Michael Janse Mierevelt.*
Canvas—38 *in.* by 28½ *in.* Lent by E. W. Cooke, R.A.

261—Neapolitan Fisher-Girls surprised bathing by Moonlight .. .. .. *Jos. Mallord Will. Turner*, R.A.
Panel—25 *in.* by 31 *in.* Lent by T. Woolner, Esq., R.A. *Elect.*

262—Rotterdam .. .. *Sir Aug. Wall Callcott*, R.A.
Canvas—33 *in.* by 44 *in.* Lent by the Earl of Essex.

263—A Boy Drinking .. .. *George Henry Harlow.*
Canvas—28½ *in.* by 24½ *in.* Lent by General G. H. Mackinnon.

264—Portrait of Mrs. Milles .. .. .. *George Romney.*
Canvas—93 *in.* by 57 *in.* Lent by F. B. Alston, Esq.

265—A Landscape, with Figures: sunset
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Canvas—49 *in.* by 41 *in.* Lent by Holbrook Gaskell, Esq.

266—A Landscape, with Figures: sunset .. *Nicholas Berghem.*
Canvas—25½ *in.* by 30 *in.* Lent by F. Barchard, Esq.

267—Werner and Josephine: scene from Lord Byron's tragedy of "Werner," act i. sc. 1; Mr. Macready as Werner. Painted 1850 .. .. *Daniel Maclise*, R.A.
Canvas—69 *in.* by 40 *in.* Lent by John Forster, Esq.

268—A Landscape, Peasants with Cattle: sunrise. *K. du Jardin.*
Canvas—20 *in.* by 18 *in.* Lent by F. Barchard, Esq.

269—A Coast Scene. Signed .. .. *John Wilson.*
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[*Under revision.*]

EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School.

WINTER EXHIBITION,

SEVENTH YEAR.

MDCCCLXXVI.

LONDON:
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PRINTERS TO THE ROYAL ACADEMY.

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CATALOGUE.

*** *The Numbers of the PICTURES follow from left to right, the first Number being next the door.*

In the sizes of the Paintings the height is always placed before the width.

The Pictures are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

1—Portrait of Elizabeth, Duchess Countess of Sutherland .. .. *George Romney.*

Canvas—29½ *in.* by 24½ *in.* Lent by the Duke of Sutherland, K.G.

This lady was the daughter of the last Earl of Sutherland, and Countess of Sutherland in her own right: she married George Granville, second Marquis of Stafford, created Duke of Sutherland (for his picture see No. 68), and is hence always called the Duchess Countess.

2—The Laughing Girl.. .. .. *Sir Joshua Reynolds,* P.R.A.

Canvas—29½ *in.* by 24½ *in.* Lent by the Earl of Lonsdale.

3—Portraits of Richard and Harriot Eliot and all their Children, with Mrs. Goldsworthy and the Hon. Capt. John Hamilton. Painted 1746 *Sir Joshua Reynolds,* P.R.A.

Canvas—33 *in.* by 44 *in.* Lent by the Earl of St. Germans.

4—Portrait of Lady Catharine Parker, Mother of the first Lord Boringdon. (*For his picture see No.* 251) .. .. *Thomas Hudson.*

Canvas—49 *in.* by 39 *in.* Lent by the Earl of Morley.

5—Portrait of Mr. Cope, the "Green Man"
Francis Cotes, R.A.
Canvas—29 *in.* by 24 *in.* Lent by Doyne C. Bell, Esq.

6—Portrait of Miss Catherine Angelo, afterwards Wife of the Rev. Mark Drury
Sir Joshua Reynolds, P.R.A.
Canvas—29 *in.* by 24 *in.* Lent by Mrs. Edward Harnage.

7—Portrait of Richard, first Lord Edgcumbe, with a Wolf Hound.. .. .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Earl of Mount Edgcumbe.

8—Portrait of Sir Francis Basset, afterwards created Lord de Dunstanville. (*For other portraits of the same person by Gainsborough and Jackson, see Nos.* 32, 42) .. .. *Thomas Gainsborough*, R.A.
Canvas—49 *in.* by 39 *in.* Lent by G. L. Basset, Esq.

9—Portrait of Lady de Dunstanville
Thomas Gainsborough, R.A.
Canvas—49 *in.* by 39 *in.* Lent by G. L. Basset, Esq.

10—Portrait of George, first Earl of Mount Edgcumbe, in Admiral's Uniform. *Sir Joshua Reynolds*, P.R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Earl of Mount Edgcumbe.

11—The Cottage Girl .. .. *Thomas Gainsborough*, R.A.
Canvas—68½ *in.* by 49 *in.* Lent by G. L. Basset, Esq.

12—Portrait of Emma, Wife of George, first Earl of Mount Edgcumbe. Painted 1762
Sir Joshua Reynolds, P.R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Earl of Mount Edgcumbe.

13—Portrait of William, first Earl of Radnor
Thomas Gainsborough, R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Earl of Radnor.

14—Portrait of Anne, Wife of Jacob, second Earl of Radnor .. .. *Thomas Gainsborough*, R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Earl of Radnor.

15—Portrait of Anne, Wife of Jacob, second Earl of Radnor .. .. *Sir Joshua Reynolds*, P.R.A.

Canvas—49 *in.* by 39 *in.* Lent by the Earl of Radnor.

16—A Landscape .. .. .. *John Crome*, called *Old Crome.*

Panel—14 *in.* by 11 *in.* Lent by W. R. Fisher, Esq.

17—A Welsh Landscape .. *John Crome*, called *Old Crome.*

Canvas—15 *in.* by 23 *in.* Lent by Sir Will. G. Armstrong.

18—Hope nursing Love: Portrait of Miss Morris *Sir Joshua Reynolds*, P.R.A.

Canvas—49 *in.* by 39 *in.* Lent by the Earl of St. Germans.

There is more than one repetition of this picture. The original one was exhibited at the first Exhibition of the Royal Academy in 1769. Mr. Tom Taylor, in his 'Life of Reynolds,' says that Miss Morris was the young and beautiful daughter of Mr. Valentine Morris, Governor of one of the West India Islands. Being in impoverished circumstances after the death of her father, and having shown a talent for acting, she was induced to try the profession of the stage, and accordingly appeared as Juliet at Covent Garden in November, 1768, but owing to timidity and weakness she completely broke down, and with difficulty got through the part. Nor did she ever appear again, for she fell into a rapid decline, and died on the 1st of May, 1769.

19—Portrait of Arcangelo Corelli, a celebrated Italian Musician; born 1653, died 1713 .. *Carlo Maratti.*

Canvas—35 *in.* by 27 *in.* Lent by the Earl of Mount Edgcumbe.

20—A Snow Scene: village with figures.. *William Mulready*, R.A.

Panel—11½ *in.* by 17 *in.* Lent by W. Fuller Maitland, Esq.

21—View in the Neighbourhood of Dort. Signed, and dated 1821 .. .. *Sir Aug. Wall Callcott*, R.A.

Panel—11½ *in.* by 17½ *in.*

Lent by Wentworth Beaumont, Esq., M.P.

22—Barge, with Fishermen, Wounded Soldiers, and Baskets: two figures on the shore *John Crome*, called *Old Crome.*

Panel—13 *in.* by 19½ *in.* Lent by W. Fuller Maitland, Esq.

23—A View between Bala and Dolgelly. Exhibited at the Royal Academy, 1805. *Sir Aug. Wall Callcott*, R.A.

Canvas—14½ *in.* by 19 *in.* Lent by the Duke of Westminster, K.G.

24—Portraits of John, first Earl of Morley, and his Sister, Theresa, afterwards the Hon. Mrs. Villiers .. .. *Sir Joshua Reynolds*, P.R.A.

Canvas—54 *in.* by 43½ *in.* Lent by the Earl of Morley.

25—Portrait of Prince Rupert of Bavaria, Nephew of Charles I. of England; born 1619, died 1682 *Cornelius Jansen.*

Panel—29½ *in.* by 23¼ *in.* Lent by William Harrison, Esq.

26—A Sketch on the Coast, with Fishing-boats and Figures .. .. *Sir David Wilkie*, R.A.

Canvas—9½ *in.* by 18 *in.* Lent by Sidney N. Castle, Esq.

27—View on Hampstead Heath .. .. *John Constable*, R.A.

Panel—15½ *in.* by 19½ *in.* Lent by Sir Will. G. Armstrong.

28—Portrait of William Markham, successively Head Master of Westminster School, Bishop of Chester, and Archbishop of York; died 1807. Painted in 1776. (*For another portrait of the same person, by Hoppner, see No.* 277) *Sir Joshua Reynolds*, P.R.A.

Canvas—55 *in.* by 48 *in.* Lent by the Archbishop of York.

29—A Landscape, with Cattle .. *Thomas Gainsborough*, R.A.

Canvas—49 *in.* by 39 *in.* Lent by the Rev. Ernest Thoyts.

30—View of Norwich .. .. *John Crome*, called *Old Crome.*

Canvas—13 *in.* by 17½ *in.* Lent by Louis Huth, Esq.

31—Portrait of Mrs. Abington as "Miss Prue," in Congreve's Comedy of *Love for Love.* Painted 1787 *Sir Joshua Reynolds*, P.R.A.

Canvas—29½ *in.* by 24½ *in.* Lent by the Earl of Morley.

32—Portrait of Sir Francis Basset, created Lord de Dunstanville. (*For other portraits of the same person, by Gainsborough, see Nos.* 8, 42) *John Jackson*, R.A.
Canvas—28½ *in.* by 25 *in.* Lent by G. L. Basset, Esq.

33—View of Lowther Castle, Westmoreland
Jos. Mallord Will. Turner, R.A.
Canvas—35½ *in.* by 47½ *in.* Lent by the Earl of Lonsdale.

34—Portrait of Mrs. Nisbett as Circe, with a white cat on her knees, and a leopard at her side. Painted in 1781 for the Earl of Bristol, and given by him to Sir John Stanley .. .. .. *Sir Joshua Reynolds*, P.R.A.
Canvas—49 *in.* by 39 *in.*
Lent by the Dowager Lady Stanley of Alderley.

35—Horse and Lion .. .. *George Stubbs*, A.R.A.
Canvas—27 *in.* by 40 *in.* Lent by Horatio Miller, Esq.

36—Portrait of Sir John St. Aubyn, Bart.
Sir Joshua Reynolds, P.R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by G. L. Basset, Esq.

37—View of Tivoli .. .. *Richard Wilson*, R.A.
Canvas—39 *in.* by 49 *in.* Lent by Sir Will. G. Armstrong.

38—A Landscape: river, with cattle in adjoining meadows, and a wood in middle distance .. *John Constable*, R.A.
Canvas—13½ *in.* by 17½ *in.* Lent by W. Fuller Maitland, Esq.

39—Portrait of Kitty Fisher, as Cleopatra dissolving the Pearl. Painted about 1759. Some one wrote under this picture:

> "To her famed character how just thy right!
> Thy mind as wanton, and thy form as bright."

Sir Joshua Reynolds, P.R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by the Earl of Morley.

40—Horses drinking .. .. .. *Thomas Gainsborough*, R.A.
Canvas—49 *in.* by 39 *in.* Lent by the Earl of Lonsdale.

41—The "Red Boy" .. .. *John Opie*, R.A.
Canvas—49 *in.* by 39 *in.* Lent by Hardy Wells, Esq.

42—Portrait of Sir Francis Basset, created Lord de Dunstanville. (*For other portraits of the same person, by Gainsborough and Jackson, see Nos.* 8, 32) *Thomas Gainsborough*, R.A.
Canvas—29½ *in.* by 24½ *in.*—oval.
Lent by Sir John St. Aubyn, Bart., M.P.

43—Portrait of John Paterson, Master of the Barbers' Company, 1776, and Chairman of the Blackfriars Bridge Committee. On a paper which he holds in his hand is written: "A plan to raise 300,000*l.* for the purpose of completing the Bridge at Blackfriars, and redeeming the toll thereon, and embanking the north side of the River Thames." Painted in 1776, for Robt. Mylne, Architect of Blackfriars Bridge
Sir Joshua Reynolds, P.R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by Robt. W. Mylne, Esq.

An engraving of this picture, by Thos. Watson, hangs in the Hall of the Barbers' Company, with some quaint lines attached to it. Mr. Mylne paid Sir Joshua thirty-five guineas for the picture.

44—A Pomeranian Dog and Puppy. *Thomas Gainsborough*, R.A.
Canvas—32 *in.* by 43 *in.* Lent by the Rev. Ernest Thoyts.

45—Portrait of Sir Joshua Reynolds, P.R.A.; ætat. 46
Angelica Kauffman, R.A.
Canvas—49 *in.* by 39½ *in.* Lent by the Earl of Morley.

46—Portrait of Jemima, Daughter of the Hon. J. Yorke, first Wife of the Rt. Hon. Reginald Pole Carew; born 1763, died 1804 .. .. *George Romney.*
Canvas—29½ *in.* by 24½ *in.* Lent by W. H. Pole Carew, Esq.

47—Portrait of a Housekeeper in the Service of Sir J. St. Aubyn, Bart, M.P. .. .. *John Opie*, R.A.
Canvas—29½ *in.* by 24½ *in.* Lent by Sir John St. Aubyn, Bart., M.P.

GALLERY No. II.

48—A Portrait .. .. *Martin de Vos.*
Panel—22 *in.* by 16½ *in.* Lent by W. H. Pole Carew, Esq.

49—A Landscape .. .. .. *Christian Will. Ernst Dietrich.*
Panel—13 *in.* by 16 *in.* Lent by Miss Caldwell.

50—Sortie from the Guard Room .. .. .. *Jan le Ducq.*
Panel—15½ *in.* by 23 *in.* Lent by Thomas Sheffield, Esq.

51—Portrait of Richard Pococke, the African Traveller, afterwards successively Bishop of Ossory, and Bishop of Meath, in Eastern Costume; born 1704, died 1765 .. .. *Johann Zoffany*, R.A.
Canvas—79½ *in.* by 52½ *in.* Lent by Francis Beilby Alston, Esq.

52—An Archway, Man and Animals .. .. *Nicholas Berghem.*
Canvas—29 *in.* by 32½ *in.* Lent by W. H. Pole Carew, Esq.

53—Boat House, Blunderton *John Crome*, called *Old Crome.*
Canvas—18½ *in.* by 24½ *in.* Lent by the Rev. Charles J. Steward.

54—Portrait of Peg Woffington, the Actress; born 1718, died 1760 .. .. *William Hogarth.*
Canvas—27½ *in.* by 24 *in.* Lent by the Marquis of Lansdowne.

55—View of a Harbour with Vessels, a Person of Quality landing from a Royal Yacht, from which the Dutch Flag is flying *Jan van de Capella.*
Canvas—19 *in.* by 23 *in.* Lent by W. Fuller Maitland, Esq.

56—Portrait of Seth Ward, successively Savilian Professor of Astronomy in the University of Oxford, Dean of Exeter, Bishop of Exeter, Bishop of Salisbury, and Chancellor of the Order of the Garter; born 1617, died 1689. An inscription on the picture states that he was the "Founder of the Matron's College in the Close, and benefactor to this city" (Salisbury) .. .. *John Greenhill.*
Canvas—49 *in.* by 40½ *in.*
Lent by the Mayor and Corporation of Salisbury.

57—Portrait of David Garrick in the Character of "Kitely," in Ben Jonson's Play of *Every Man in His Humour*. On the back of the canvas is written with a paint brush:—"David Garrick, æt. 52, 1768, J. R. pinx." .. .. *Sir Joshua Reynolds*, P.R.A.

Canvas—29½ *in.* by 24½ *in.*

Lent by H.M. The Queen (from Windsor Castle).

58—The Shepherd. Signed "D. Teniers." From the Orleans Collection .. .. *David Teniers the younger.*

Canvas—20½ *in.* by 26 *in.* Lent by John Henry Hakewill, Esq.

59—Portrait of David Garrick, the celebrated Actor; born 1716, died 1779. Presented by him to the Corporation of Stratford-on-Avon in commemoration of the Shakespeare Jubilee of which he was the President in 1769. The landscape is said to represent a favourite haunt of Garrick's at Hampton.

Thomas Gainsborough, R.A.

Canvas—91½ *in.* by 59½ *in.*

Lent by the Mayor and Corporation of Stratford-on-Avon.

It may be interesting to note that there are four portraits of Garrick, by different painters, in the present Exhibition—all in this room:—No. 57, by Sir Joshua Reynolds; No. 59, by Gainsborough; No. 60, by Dance; and No. 88, by Hogarth. Mrs. Garrick is reported to have said that the Stratford one, by Gainsborough, was "the best portrait ever painted of her Davie."

60—Portrait of David Garrick contemplating the Medal of Shakespeare struck in commemoration of the Jubilee at Stratford-on-Avon. (*See No.* 59) .. .. *Nathaniel Dance*, R.A.

Canvas—29½ *in.* by 24½ *in.* Lent by the Baroness Burdett Coutts.

61—A Landscape .. .. *Jacob Ruysdael.*

Canvas—20½ *in.* by 23½ *in.* Lent by W. Wells, Esq.

62—Portrait of Mrs. Siddons, the celebrated Actress; born 1755, died 1831 .. .. .. *William Hamilton*, R.A.

Canvas—49 *in.* by 39 *in.* Lent by E. J. Sartoris, Esq.

63—Portrait of Richard, second Earl of Mount Edgcumbe, as a Boy .. ..*Sir Joshua Reynolds*, P.R.A.

Canvas—29½ *in.* by 24½ *in.* Lent by the Earl of Mount Edgcumbe.

64—Fresh Breeze in the North Sea, Storm clearing off. Signed .. .. .. *William Vandevelde.*

Canvas—14 *in.* by 20½ *in.* Lent by Lewis Fry, Esq.

65—Portrait of Thomas Herring, successively Archbishop of York, and Archbishop of Canterbury; born 1693, died 1757. Painted when he was Archbishop of York, in 1743 .. .. *William Hogarth.*

Canvas—49 *in.* by 39 *in.* Lent by the Archbishop of York.

66—Portrait of Mary, Queen of Scots .. *Lucas de Heere.*

Panel—39 *in.* by 30 *in.* Lent by the Earl of Radnor.

67—A Wooded Landscape, with Cattle and Figures. Signed and dated "J. Ruisdael 1652"

Jacob Ruysdael and *Nicholas Berghem.*

Canvas—33 *in.* by 41 *in.*

Lent by the Rt. Hon. G. Cavendish Bentinck, M.P.

68—Portrait of George Granville, second Marquis of Stafford, created Duke of Sutherland. (*See No.* 1)

George Romney.

Canvas—49½ *in.* by 39½ *in.* Lent by the Duke of Sutherland, K.G.

69—The Clover Field, with Women and a Donkey in the Foreground. *Thomas Barker*, called *Barker of Bath.*

Canvas—26 *in.* by 39 *in.* Lent by W. Fuller Maitland, Esq.

70—Group of Portraits, representing Five Children of the second Earl of Sutherland, viz.: the Ladies Anne, Georgiana, Charlotte, and Susan Leveson-Gower, afterwards respectively Lady Anne Vernon Harcourt, Lady G. Eliot, Duchess of Beaufort, and Countess of Harrowby, and Lord Granville Leveson-Gower, afterwards first Earl Granville .. .. *George Romney.*

Canvas—79 *in.* by 90 *in.* Lent by the Duke of Sutherland, K.G.

71—Portrait of the Countess of Carlisle, Daughter of the second Earl of Sutherland: elder Sister of the Children represented in No. 70 .. *George Romney.*
Canvas—48½ *in.* by 39½ *in.* Lent by the Duke of Sutherland, K.G.

72—View of the Church of La Salute, Venice *Francesco Guardi.*
Canvas—23½ *in.* by 38 *in.* Lent by W. Hans Sloane Stanley, Esq.

73—Portrait of Lady Knight .. .. .. *Cornelius Jansen.*
Panel—40½ *in.* by 28½ *in.* Lent by the Earl of Radnor.

74—A Family Group seated in a Room: on the walls are two coats-of-arms, with the inscription, "Æt. 48, anno 1630" .. .. *Gerard Terburg.*
Canvas—38 *in.* by 50½ *in.* Lent by the Earl of Radnor.

75—Sunset after Rain. Signed "A. Cuyp" .. *Albert Cuyp.*
Panel—32½ *in.* by 27 *in.* Lent by Lewis Fry, Esq.

76—The Valley of the Yare, near Thorpe .. *James Stark.*
Canvas—34 *in.* by 53½ *in.* Lent by A. J. Stark, Esq.

77—Cupids Harvesting. *Peter Paul Rubens* and *Lucas van Uden.*
Panel—21½ *in.* by 35 *in.* Lent by the Earl of Radnor.

78—A Landscape: peasants with cattle .. *Nicholas Berghem.*
Panel—10½ *in.* by 13½ *in.* Lent by Joseph Robinson, Esq.

79—The Roadside Smithy. Signed "I. van Ostade" *Isaac van Ostade.*
Panel—8½ *in.* by 10½ *in.* Lent by Miss Lace.

80—A Watermill. Signed with monogram .. *Jacob Ruysdael.*
Canvas—25 *in.* by 27½ *in.* Lent by Lewis Fry, Esq.

81—A Lady Singing .. .. *Gerard Terburg.*
Panel—14½ *in.* by 13 *in.* Lent by W. Wells, Esq.

82—A Sea View .. .. *William Vandevelde.*
Canvas—16 *in.* by 14½ *in.* Lent by W. Wells, Esq.

83—Donkeys and Sheep
Nicholas Berghem and *Eglon H. van der Neer.*
Canvas—16 *in.* by 20 *in.* Lent by W. H. Pole Carew, Esq.

84—Dutch Boors playing Bowls .. *David Teniers the younger.*
Panel—15½ *in.* by 23 *in.* Lent by the Earl of Radnor.

85—A Landscape: a mill and farm buildings
Ramsay Richard Reinagle, R.A.
Canvas—27½ *in.* by 35 *in.* Lent by W. Howard, Esq.

86—Portrait of Queen Mary, Wife of William III. of England. Signed and dated "C. Netscher 1680"
Caspar Netscher.
Canvas—18 *in.* by 15 *in.* Lent by the Earl of Radnor.

87—Crossing the Ford. Signed "Berchem f." *Nicholas Berghem.*
Panel—14½ *in.* by 19 *in.* Lent by W. Wells, Esq.

88—Portraits of David Garrick and his Wife. She is represented coming behind him as he sits writing "The Prologue to Taste," and taking the pen out of his hand .. .. *William Hogarth.*
Canvas—50 *in.* by 39 *in.*
Lent by H.M. The Queen (from Windsor Castle).

89—Whittingham, near Norwich. *John Crome,* called *Old Crome.*
Canvas—24½ *in.* by 24½ *in.* Lent by J. E. Fordham, Esq.

90—A Landscape and Cattle .. .. .. *Adrian Vandevelde.*
Panel—13½ *in.* by 17 *in.* Lent by W. Wells, Esq.

91—Portrait of Armand Frédéric, Duc de Schomberg, Marshal of France; born 1619, killed at the battle of the Boyne, 1690.. .. .. *Frans van Mieris.*
Canvas—18 *in.* by 14½ *in.* Lent by Lieut.-Col. Northey.

92—A Landscape: mountain stream
Ramsay Richard Reinagle, R.A.
Canvas—24½ *in.* by 35 *in.* Lent by W. Howard, Esq.

93—A Landscape .. .. *Adrian Vandevelde.*
Canvas—13½ *in.* by 16 *in.* Lent by H. Bingham Mildmay, Esq.

94—A Rustic Cottage: figures in foreground. *George Morland.*
Canvas—15 *in.* by 13½ *in.* Lent by Joseph Robinson, Esq.

95—Scene from *Pericles, Prince of Tyre,* act v. sc. 1
Thomas Stothard, R.A.
Canvas—22 *in.* by 17 *in.* Lent by Will. F. Robinson, Esq.

96—A Dutch Fair. Signed with initials. *Philip Wouvermans.*
Panel—13½ *in.* by 17 *in.* Lent by the Earl of Radnor.

97—Portrait of Mrs. Doyley. Painted 1755
Sir Joshua Reynolds, P.R.A.
Canvas—35 *in.* by 27 *in.* Lent by W. Hans Sloane Stanley, Esq.

98—Portrait of the Painter's Wife, Jane, Daughter of Sir James Thornhill, the Portrait Painter
William Hogarth.
Canvas—35½ *in.* by 27½ *in.* Lent by H. Bingham Mildmay, Esq.

99—Interior of a Cottage .. .. .. *Sir David Wilkie,* R.A.
Canvas—10½ *in.* by 18 *in.* Lent by W. Fuller Maitland, Esq.

100—The First Performance of *The Beggar's Opera,* at Lincoln's Inn Fields Theatre, in 1727. The figures are portraits. *See Key attached to the frame* .. .. *William Hogarth.*
Canvas—22 *in.* by 28½ *in.* Lent by John Murray, Esq.

The scene represented is laid in Newgate, and is taken from the third act, where Captain Macheath sings:

"Which way shall I turn me? how shall I decide?"

101—Ship in a Calm .. .. *Jan van de Capella.*
Panel—23½ *in.* by 32½ *in.* Lent by H. Bingham Mildmay, Esq.

102—Portrait of Lady Mendip .. .. *Sir Joshua Reynolds.*
Canvas—35 *in.* by 27 *in.* Lent by W. Hans Sloane Stanley, Esq.

103—Portrait of Mrs. Hans Stanley, Mother of Mr. Hans Stanley (*No.* 266), Lady Mendip (*No.* 102), and Mrs. Doyley (*No.* 97) .. *Sir Joshua Reynolds.*
Canvas—35 *in.* by 27 *in.* Lent by W. Hans Sloane Stanley, Esq.

GALLERY No. III.

104—Portrait of Prince Maurice of Bavaria, Nephew of Charles I. of England .. *Sir Anthony Vandyck.*

Canvas—83½ *in.* by 51½ *in.* Lent by the Earl of Craven.

105—Portrait of General Massey .. *Sir Anthony Vandyck.*

Canvas—77 *in.* by 51 *in.* Lent by G. L. Basset, Esq.

106—Portrait of Catherine, Countess of Chesterfield, Daughter of Thomas, Lord Wotton. Painted about 1636 .. .. *Sir Anthony Vandyck.*

Canvas—84½ *in.* by 50½ *in.* Lent by the Earl of Radnor.

107—Christ healing the Blind Man .. .. *Ludovico Caracci.*

Canvas—107½ *in.* by 71 *in.* Lent by Robert Stayner Holford, Esq.

108—Portrait of the Hon. Mrs. Bouverie, of Delapré, and Child. Painted 1768. Exhibited at the Royal Academy, 1770 .. .. .. *Sir Joshua Reynolds*, P.R.A.

Canvas—62½ *in.* by 66 *in.* Lent by the Earl of Radnor.

Mrs. Bouverie was the daughter of Sir Everard Fawkener, and the great friend of the beautiful Mrs. Crewe, the Whig toast of the day. Sir Joshua painted a well-known picture of these two ladies together.

109—Christ raising the Widow's Son .. *Agostino Caracci.*

Canvas—106 *in.* by 69 *in.* Lent by Robert Stayner Holford, Esq.

110—Portrait of the Countess of Monmouth *Sir Anthony Vandyck.*

Canvas—86 *in.* by 50 *in.* Lent by the Earl of Radnor.

111—Santa Justa, Co-Patroness of Seville. *Francesco Zurbaran.*

Canvas—76½ *in.* by 41 *in.* Lent by W. R. Bankes, Esq.

112—Portrait of Prince Rupert of Bavaria, Nephew of Charles I. of England; born 1619, died 1682 *Sir Anthony Vandyck.*

Canvas—84 *in.* by 51 *in.* Lent by the Earl of Craven.

113—The Virgin and Child, and St. Catherine. This picture is supposed to have been formerly in the Church of Les Recollets at Antwerp, and most probably was painted soon after Vandyck's return to Italy .. .. *Sir Anthony Vandyck.*

Canvas—43½ *in.* by 36½ *in.* Lent by the Duke of Westminster, K.G.

114—The Flagellation .. .. *Andrea Schiavone,* called *Medula.*

Canvas—57½ *in.* by 51½ *in.* Lent by the Earl of Darnley.

115—Celebration of Mass in the Chapel of a Private House .. .. *Tiziano Vecellio,* called *Titian.*

Panel—32 *in.* by 35½ *in.*

Lent by the Rt. Hon. W. Cowper Temple, M.P.

116—Portrait on Horseback of Don Gaspar de Guzman, Conde Duque d'Olivarez, the celebrated Spanish Statesman, Contemporary of Buckingham and Richelieu; born 1587, died 1645 .. *Diego Velasquez.*

Canvas—49 *in.* by 40 *in.* Lent by the Earl of Elgin.

117—Portrait of a Lady .. .. *Diego Velasquez.*

Canvas—38 *in.* by 18½ *in.* Lent by the Duke of Devonshire, K.G.

118—A Head .. .. .. *Giorgio Barbarelli,* called *Giorgione.*

Canvas—21 *in.* by 17 *in.* Lent by E. J. Sartoris, Esq.

119—Venus and Adonis .. .. *Tiziano Vecellio,* called *Titian.*

Canvas—40½ *in.* by 51 *in.* Lent by the Earl of Darnley.

120—A Landscape.. .. *Gaspar Dughet,* called *Gaspar Poussin.*

Canvas—37 *in.* by 51½ *in.* Lent by the Duke of Westminster, K.G.

121—Head of a Spanish Gentleman .. .. *Diego Velasquez.*

Canvas—28½ *in.* by 21½ *in.* Lent by J. S. Ogle, Esq.

122—Portrait of a Princess of Este *Tiziano Vecellio,* called *Titian.*

Canvas—28 *in.* by 20½ *in.*

Lent by the Rt. Hon. W. Cowper Temple, M.P

123—Europa. Signed "Titianus p." *Tiziano Vecellio*, called *Titian.*
Canvas—70 *in.* by 80½ *in.* Lent by the Earl of Darnley.

124—Head of Our Saviour .. *Tiziano Vecellio*, called *Titian.*
Canvas—28½ *in.* by 22½ *in.* Lent by the Earl of Darnley.

125—Portrait of Luigi Ariosto, the celebrated Italian Poet; born 1474, died 1533. Signed "Titianus tv." *Tiziano Vecellio*, called *Titian.*
Canvas—31½ *in.* by 25½ *in.* Lent by the Earl of Darnley.

126—A Landscape .. .. *Jan Both.*
Canvas—40½ *in.* by 47½ *in.* Lent by H. Bingham Mildmay, Esq.

127—Portrait of a Venetian Naval Officer, of the noble Family of Capello. *Jacopo Robusti*, called *Tintoretto.*
Canvas—48 *in.* by 51½ *in.*
Lent by the Rt. Hon. G. Cavendish Bentinck, M.P.

128—Portrait of a Gentleman
Giorgio Barbarelli, called *Giorgione.*
Canvas—37½ *in.* by 29½ *in.*
Lent by the Rt. Hon. G. Cavendish Bentinck, M.P.

129—Paul the Hermit .. .. *Leandro Bassano.*
Canvas—20½ *in.* by 17½ *in.* Lent by F. Leighton, Esq., R.A.

130—The Annunciation: the Virgin kneeling before a table is approached by an angel bearing a lily. The Holy Father with angels and the Dove are seen in a glory above. Architectural background
Paolo Cagliari, called *Paolo Veronese.*
Canvas—38 *in.* by 29 *in.* Lent by the Duke of Westminster, K.G.

131—Venus disarming Cupid. *Antonio Allegri*, called *Correggio.*
Canvas—58½ *in.* by 41½ *in.* Lent by the Earl of Radnor.

132—Sleeping Child .. .. *Alonzo Cano.*
Canvas—30½ *in.* by 36 *in.* Lent by W. R. Bankes, Esq.

133—Portrait of a Venetian Gentleman of the noble Family of Contarini. *Jacopo Robusti*, called *Tintoretto.*
Canvas—49 *in.* by 39 *in.*
Lent by the Rt. Hon. G. Cavendish Bentinck, M.P.

134—A Religious Ceremony of Investiture: a sketch. On the back of the canvas is written, "La Storietta della Chiavetta" .. .. *Perino del Vaga.*

Panel—18 *in.* by 24 *in.* Lent by the Duke of Devonshire, K.G.

135—Portrait of Contessina Mattei. On the back of the panel is carved, "Contessine-d-Mattei-Decarli ni Uxoris Imago"

Andrea Vannucchi, called *Andrea del Sarto.*

Panel—24 *in.* by 17 *in.* Lent by the Duke of Westminster, K.G.

136—The Piazza di S. Marco, Venice .. *Francesco Guardi.*

Canvas—20½ *in.* by 33 *in.* Lent by Miss Caldwell.

137—St. Thomas .. .. *Francesco Zurbaran.*

Canvas—35½ *in.* by 12 *in.* Lent by the Duke of Sutherland, K.G.

138—The Head of Pompey brought to Cæsar

Giorgio Barbarelli, called *Giorgione.*

Panel—28 *in.* by 108 *in.* Lent by the Earl of Darnley.

139—A Landscape .. ..*Salvator Rosa.*

Canvas—47½ *in.* by 77½ *in.* Lent by the Duke of Devonshire, K.G.

140—The Ponte di Rialto, Venice .. .. *Francesco Guardi.*

Canvas—21¼ *in.* by 33¼ *in.* Lent by Miss Caldwell.

141—St. Cyril.. .. .. *Francesco Zurbaran.*

Canvas—35½ *in.* by 12 *in.* Lent by the Duke of Sutherland, K.G.

142—Portrait of Edward, first Lord Thurlow; born 1732, died 1826. He was Lord Chancellor of England, with the exception of a few months in 1783, from 1778–1792. Painted 1781. Exhibited at the Royal Academy, 1782 .. .. *Sir Joshua Reynolds*, P.R.A.

Canvas—55 *in.* by 44 *in.* Lent by the Marquis of Bath.

143—Portrait on Horseback of Field-Marshal John, Earl Ligonier; born 1678, died 1770

Sir Joshua Reynolds, P.R.A.

Canvas—48½ *in.* by 35 *in.* Lent by the Duke of Sutherland, K.G.

144—Portrait of a Bishop .. .. *Flemish School.*

Canvas—66½ *in.* by 59 *in.* Lent by J. E. Hodgson, Esq., A.R.A.

145—Portrait of Viscount Weymouth, afterwards Marquis of Bath .. *Sir Thomas Lawrence,* P.R.A.

Canvas—49½ *in.* by 39½ *in.* Lent by the Marquis of Bath.

146—Group of Portraits representing Sir Francis Baring, first Baronet, his Brother John Baring, and his Son-in-law Charles Wall *Sir Thomas Lawrence,* P.R.A.

Canvas—60 *in.* by 88 *in.* Lent by Lord Northbrook.

147—A Landscape .. .. *Philip de Koning.*

Canvas—24 *in.* by 30 *in.* Lent by the Duke of Sutherland, K.G.

148—La Course au Hareng: men and women on horseback trying to catch a fish suspended to a line. Signed, *Philip Wouvermans.*

Canvas—24½ *in.* by 31½ *in.* Lent by Robt. Stayner Holford, Esq.

149—View of a Dutch Town and Canal. *Minderhout Hobbema.*

Canvas—30 *in.* by 38 *in.* Lent by H. Bingham Mildmay, Esq.

150—Portrait of a Cardinal .. .. .. *Painter unknown.*

Canvas—35½ *in.* by 29 *in.*

Lent by H.M. The Queen (from Windsor Castle).

151—Portrait of H.M. Queen Charlotte, Wife of George III... .. .. .. *Thomas Gainsborough,* R.A.

Canvas—93 *in.* by 60½ *in.*

Lent by H.M. The Queen (from Buckingham Palace).

152—Portrait of the Painter .. .. .. *Peter Paul Rubens.*

Panel—33 *in.* by 24 *in.*

Lent by H.M. The Queen (from Windsor Castle).

153—Bull and Cows. Signed and dated "Paulus Potter 1640" .. .. *Paul Potter.*

Panel—27½ *in.* by 24½ *in.*

Lent by H.M. The Queen (from Buckingham Palace).

154—Europa .. .. .. *Claude Gelée,* called *Claude Lorraine.*

Canvas—39 *in.* by 52 *in.*

Lent by H.M. The Queen (from Buckingham Palace).

155—A Portrait of a Man .. .. *Peter Paul Rubens.*

Panel—47½ *in.* by 35½ *in.*

Lent by H.M. The Queen (from Windsor Castle).

156—Portrait of the Painter's second Wife, Helena Forman .. .. *Peter Paul Rubens.*

Panel—32 *in.* by 22½ *in.*

Lent by H.M. The Queen (from Windsor Castle).

157—The Hay Harvest. Signed, ... *Philip Wouvermans.*

Canvas—25½ *in.* by 30 *in.*

Lent by H.M. The Queen (from Buckingham Palace).

158—Portrait of H.R.H. The Duke of Cumberland, Brother of George III. .. *Thomas Gainsborough,* R.A.

Canvas—93 *in.* by 54 *in.*

Lent by H.M. The Queen (from Buckingham Palace).

159—Portrait of an Officer of the Pope's Guard *Francesco Mazzuoli,* called *Il Parmigiano.*

Panel—38 *in.* by 32 *in.*

Lent by H.M. The Queen (from Windsor Castle).

160—The Windmill. Signed "J. Ruisdael" *Jacob Ruysdael.*

Canvas—30½ *in.* by 40 *in.*

Lent by H.M. The Queen (from Buckingham Palace).

161—Group of Portraits representing John Dunning, the celebrated Lawyer, created Lord Ashburton, William, second Earl of Shelburne, the distinguished Statesman, afterwards first Marquis of Lansdowne, and Colonel Barré *Sir Joshua Reynolds,* P.R.A.

Canvas—58½ *in.* by 86½ *in.* Lent by Lord Northbrook.

162—The Kitchen. Signed "D. Teniers f." *David Teniers the younger.*

Panel—19½ *in.* by 28 *in.*

Lent by H.M. The Queen (from Buckingham Palace).

163—The Violoncello .. .. *Gabriel Metzu.*
Canvas—24½ *in.* by 18½ *in.*
Lent by H.M. The Queen (from Buckingham Palace).

164—The Seashore .. .. *Jacob Ruysdael.*
Canvas—21 *in.* by 26 *in.* Lent by H. Bingham Mildmay, Esq.

165—Landscape in North Holland .. .. *Philip de Koning.*
Canvas—33½ *in.* by 47½ *in.*
Lent by the Rt. Hon. W. Cowper Temple, M.P.

166—The Child at Nurse .. .. *Adrian van Ostade.*
Panel—13 *in.* by 11 *in.*
Lent by H.M. The Queen (from Buckingham Palace).

167—A Seaport .. .. *Claude Gelée,* called *Claude Lorraine.*
Canvas—13½ *in.* by 16½ *in.* Lent by the Marquis of Lansdowne.

168—Sketches of Animals .. .. *Paul Potter.*
Canvas—13½ *in.* by 9½ *in.* Lent by Mrs. Wylie.

GALLERY No. IV.

169—A Bishop seated on a Throne, with Angels on either Side, and Monks kneeling below
Early Florentine.
Panel—10 *in.* by 10 *in.* Lent by George Edmund Street, Esq., R.A.

170—The Adoration of the Magi .. .. *Filippino Lippi.*
Panel—40 *in.*—circular. Lent by Frederick R. Leyland, Esq.

171—The Annunciation
Fra Giovanni da Fiesole, called *Fra Angelico.*
Panel—9½ *in.* by 7 *in.* Lent by John Hardcastle, Esq.

172—Triptych: the Virgin and Child with Saints and Donatories. In the centre are represented the Virgin and Child with the Donatories—Sir John Donne and his family—kneeling around, supported by SS. Agnes and Barbara; an angel is offering fruit to the infant Christ. On the wings are SS. John the Baptist and John the Evangelist; on the outside of the wings, SS. Christopher and Anthony. *Hans Memling.*

Panel—centre, 27½ *in.* by 27½ *in.*; wings, 27½ *in.* by 12 *in.*
Lent by the Duke of Devonshire, K.G.

173—Portraits of Three Children of Christian II. of Denmark .. .. .. *Jan Gossaert*, called *Jan Mabuse.*

Panel—14 *in.* by 18½ *in.* Lent by the Earl of Radnor.

174—Portrait of Martin Luther; born 1483, died 1546. Dated 1545 .. .. *Lucas Cranach.*

Panel—10 *in.* by 8 *in.* Lent by Colonel Markham.

175—Portrait of Catherine de Boré, Wife of Martin Luther; born 1499, died 1552. Dated, 1545 *Lucas Cranach.*

Panel—10 *in.* by 8 *in.* Lent by Colonel Markham.

Catherine de Boré, or Bora, was a nun at the convent of Nimptschen, near Wittenburg. She ran away from the convent on Good Friday, 1525, and was married to Luther in the following June.

176—Portrait of Donna Maria Pedilla *Juan Fernandez Navarrete*, called *El Mudo.*

Canvas—24½ *in.* by 19½ *in.* Lent by the Marquis of Lansdowne.

177—The Crucifixion .. ..*Bartol. Estéban Murillo.*

Copper—14 *in.* by 9½ *in.* Lent by Miss Lace.

178—A Landscape .. .. *Raphael Sanzio d'Urbino.*

Panel—6 *in.* by 4 *in.* Lent by George Richmond, Esq., R.A.

179—Judith with the Head of Holofernes. *Andrea Mantegna.*

Canvas—25 *in.* by 11½ *in.* Lent by Colonel Markham.

180—Christ in the Garden of Gethsemane
Raphael Sanzio d'Urbino.

Panel—9½ *in.* by 11 *in.* Lent by the Baroness Burdett Coutts.

This picture formed part of one of the subjects of the predella of the picture, until lately in the Royal Palace at Naples, painted by Raphael in 1504 for the convent of St. Antony of Padua, at Perugia, representing the Virgin and Child on a canopied throne, St. John on the steps, and two saints on either side.

181—St. John the Baptist Preaching in the Wilderness
Raphael Sanzio d'Urbino.

Panel—10½ *in.* by 20½ *in.* Lent by the Marquis of Lansdowne.

This picture formed the centre of the predella of an altar-piece, now at Blenheim, painted by Raphael in 1505 for the Church of the Serviti at Perugia, representing the Virgin and Child on a throne, with St. John the Baptist and St. Nicholas of Bari.

182—Dido . . . . . *Andrea Mantegna.*

Canvas—25 *in.* by 11½ *in.* Lent by Colonel Markham.

183—Finished Sketch, or Copy of a finished Sketch for the Flagellation of Christ, by Sebastiano del Piombo, in the Church of S. Pietro in Montorio, Rome . . . . . *Venetian School.*

Panel—14½ *in.* by 11½ *in.* Lent by Frederick Leighton, Esq., R.A.

184—Portrait of the Son of Peter Ægidius, the Friend of Erasmus. Inscribed, "Æt. 36, 1634." *Painter unknown.*

Panel—7½ *in.*—circular. Lent by George Richmond, Esq., R.A.

185—Portrait of a Lady holding a Vase. *Lionardo da Vinci.*

Panel—22½ *in.* by 18½ *in.* Lent by the Marquis of Lansdowne.

186—The Virgin and Child. Inscribed, "Michael Johannis Bono Venetus pinxit" . . . . . *Michaele Giovanni Bono.*

Panel—22 *in.* by 15½ *in.* Lent by Frederick Leighton, Esq., R.A.

187—Triptych: containing in the Centre the Virgin and Our Lord, and above and on the Wings Twenty-three Small Subjects from His Life
Giotto di Bondone, called *Giotto.*

Panel—centre, 29 *in.* by 20½ *in.*; wings, 29 *in.* by 9½ *in.*
Lent by George Edmund Street, Esq., R.A.

188—The Battle of Porto Fino, near Genoa. Companion picture to No. 198 .. .. *Filippino Lippi.*
Panel—16½ *in.* by 59 *in.* Lent by Mrs. Ross.

189—Jupiter and Semele .. *Andrea Schiavone,* called *Medula.*
Panel—8½ *in.* by 25 *in.* Lent by Frederick Leighton, Esq., R.A.

190—The Virgin and Child, and St. John *Sandro Botticelli.*
Panel—37 *in.*—circular. Lent by Frederick R. Leyland, Esq.

191—Portrait of a Lady. The monogram A. D. and the date 1508 are probably spurious .. .. *Flemish School* (?).
Panel—16½ *in.* by 12½ *in.* Lent by Frederick Leighton, Esq., R.A.

192—Salvator Mundi .. .. *Painter unknown.*
Copper—15 *in.* by 8½ *in.* Lent by Miss Lace.

193—The Virgin and Child. Inscribed in capital letters "Petrus Alamanus civis Asculanus pinxit" *Pietro Alemanno.*
Panel—44 *in.* by 20 *in.* Lent by E. J. Sartoris, Esq.

194—The Mother and Wife of Coriolanus pleading with him to spare Rome .. .. .. *Luca Signorelli.*
Fresco transferred to canvas—49 *in.* by 49 *in.*
Lent by Frederick R. Leyland, Esq.

195—The Virgin and Child .. .. .. *Gentile da Fabriano.*
Panel—36½ *in.* by 20 *in.* Lent by E. J. Sartoris, Esq.

196—The Virgin and Child .. .. .. *Fra Filippo Lippi.*
Panel—23½ *in.* by 15½ *in.* Lent by Frederick R. Leyland, Esq.

197—The Virgin and Child, and St. John *Sandro Botticelli.*
Panel—32½ *in.*—circular. Lent by Frederick R. Leyland, Esq.

198—The Triumphal Entry of Roberto Mannelli into Porto Fino. Companion picture to No. 188 *Filippino Lippi.*
Panel—16 *in.* by 59 *in.* Lent by Mrs. Ross.

199—A Sacrifice: a sketch .. .. *Bonifazio,* called *Veneziano.*
Panel—9 *in.* by 16½ *in.*
Lent by the Rt. Hon. W. Cowper Temple, M.P.

200—Christ bound to the Column
Luis de Morales, called *El Divino.*

Panel—23½ *in.* by 18 *in.* Lent by W. R. Bankes, Esq.

201—The Adoration of the Shepherds
Giorgio Barbarelli, called *Giorgione.*

Panel—35 *in.* by 42 *in.* Lent by Wentworth Beaumont, Esq., M.P.

202—The Virgin and Child: rocky landscape in distance
Francesco Raibolini, called *Francia.*

Panel—28 *in.* by 22 *in.* Lent by Thomas Sheffield, Esq.

203—Federigo II. da Montefeltro, Duke of Urbino, and his Son Guidobaldo, listening to a Dissertation. Federigo is seated with a book in his hand; his son stands in front of him. To the left of the picture is the learned reader or preacher: to the right a group of courtiers. Near the top of the picture between the columns is the inscription:
"FEDERIGVS · DVX · VRBINI · MONTIS · FE * *"
Melozzo da Forlì.

Panel—51 *in.* by 83 *in.*
Lent by H.M. The Queen (from Windsor Castle).

Federigo da Montefeltro, born in 1422, succeeded his brother as Count of Montefeltro in 1444. In 1474 he was created Duke of Urbino by Pope Sixtus IV., and died 1482. Federigo, who was distinguished alike for his magnificence and learning, as well as for his military prowess, was made a Knight of the Garter by Henry VII. In the picture he is represented wearing the badge of the Order. He was succeeded by his son Guidobaldo, who even excelled his father as a learned and munificent patron of letters and the arts.

204—A Landscape .. .. *Minderhout Hobbema.*

Panel—9½ *in.* by 12½ *in.* Lent by the Marquis of Lansdowne.

205—An Interior, with Woman and Child. Signed "P. d'Hooch" .. .. *Peter de Hooghe.*

Panel—26 *in.* by 20½ *in.* Lent by H. Bingham Mildmay, Esq.

206—A Breeze off the Dutch Coast .. *William Vandevelde.*

Panel—9 *in.* by 13½ *in.* Lent by Lewis Fry, Esq.

207—Interior of a Church, with Figures. *Emanuel de Witte.*
Canvas—25½ *in.* by 29 *in.* Lent by Lewis Fry, Esq.

208—Landscape and Cattle. Signed with Ruysdael's monogram .. *Jacob Ruysdael* and *William Vandevelde.*
Canvas—17½ *in.* by 15½ *in.* Lent by the Duke of Sutherland, K.G.

209—Portrait of the Painter. Inscribed, "Ætat. suæ 66, anno 1628" .. .. *Franz Hals.*
Panel—8½ *in.*—circular. Lent by the Earl of Radnor.

210—A Landscape. Signed .. .. *Jan Wynants.*
Canvas—15½ *in.* by 13½ *in.* Lent by John Henry Hakewill, Esq.

211—Music Master and Pupil. On the open lid of the instrument is the motto "Musica Lætitiæ consors, medicina doloris" .. .. .. *Jan van der Meer, of Delft.*
Canvas—29 *in.* by 25 *in.*
Lent by H.M. The Queen (from Windsor Castle).

212—Portrait of the Painter's Wife. Inscribed, "Ætat. suæ 60, anno 1628" .. .. *Franz Hals.*
Panel—8½ *in.*—circular. Lent by the Earl of Radnor.

213—A Forest Scene. Signed "Rembrandt" *Rembrandt van Rhyn.*
Panel—16 *in.* by 14 *in.* Lent by the Baroness Burdett Coutts.

214—Oxen and Sheep at Pasture: evening. *Adrian Vandevelde.*
Canvas—13 *in.* by 16 *in.* Lent by Lewis Fry, Esq.

215—A Dutch Revel. Signed "J. Steen" .. .. *Jan Steen.*
Canvas—24 *in.* by 29 *in.*
Lent by H.M. The Queen (from Buckingham Palace).

216—View on the Banks of a Canal *Jan van der Heyden* and *Adrian Vandevelde.*
Panel—18 *in.* by 23 *in.*
Lent by H.M. The Queen (from Buckingham Palace).

217—View of a Dutch Canal .. .. *Jan van der Heyden.*
Panel—14 *in.* by 17 *in.* Lent by the Marquis of Lansdowne.

GALLERY No. V.

218—A Portrait .. .. *Peter Paul Rubens.*
Panel—22 *in.* by 18 *in.* Lent by the Earl of Radnor.

219—Schevening Sands. Signed "J. Ruisdael" *Jacob Ruysdael.*
Canvas—21½ *in.* by 26½ *in.* Lent by H. Bingham Mildmay, Esq.

220—Portrait of William Stevens, D.D., Rector of Great Snoring, and St. Peter's, Walpole, Morning Preacher at Grosvenor Chapel, Lecturer at St. George's, Hanover Square, and Chaplain to H.R.H. The Duke of Cumberland
Thomas Gainsborough, R.A.
Canvas—49½ *in.* by 39½ *in.* Lent by the Rev. G. Cosby White.

221—Bridge near Dumfries .. .. *Thomas Miles Richardson.*
Canvas—31 *in.* by 26½ *in.* Lent by Sir Will. G. Armstrong.

222—A View in Venice.. .. *Antonio Canal*, called *Canaletto.*
Copper—17½ *in.* by 23½ *in.* Lent by the Duke of Devonshire, K.G.

223—Portrait of Elizabeth, Daughter of Charles I. of England: she died a prisoner in Carisbrook Castle, in her fifteenth year, in 1650 .. *Sir Anthony Vandyck.*
Canvas—60 *in.* by 42½ *in.* Lent by the Earl of Craven.

224—Return from Shooting .. .. .. *David Teniers the elder.*
Canvas—45 *in.* by 60½ *in.* Lent by the Earl of Radnor.

225—Portrait of the Hon. Laurence P. Bouverie with Two Dogs .. .. *Richard Cosway*, R.A.
Canvas—49½ *in.* by 39½ *in.* Lent by the Earl of Radnor.

226—A Landscape: in the middle distance is the Palace of the Escurial. Signed, on the base of the cross, "P · P · R".. .. .. *Peter Paul Rubens.*
Canvas—61½ *in.* by 100 *in.* Lent by the Earl of Radnor.

The history of this picture, as gathered from Rubens' correspondence, is curious. It appears that it was seen at Rubens' house at Antwerp by the Sieur Edward Norgate and subsequently spoken of by him to Charles I. The king thereupon expressed a desire to

have it, and Norgate at his wish wrote to Sir B. Gerbier in March, 1639 or 1640, requesting him to inform Rubens that the king was desirous that the picture should be finished and furnished with figures in the foreground, and sent to him. This Sir B. Gerbier, writing from Brussels, did; and a few days after enclosed to Norgate Rubens' answer, dated Antwerp. In this letter Rubens says that the picture is not by him, but by one Verhulst, an artist of Antwerp; and "is not worthy to appear among the marvels of the Cabinet of His Majesty." However, it seems that he complied with the request of the king to finish the picture and send it to England, for Sir B. Gerbier writes to W. Murray, Groom of the Bedchamber, in May, 1640: "You will find in the same case a picture representing the country about the Escurial in Spaine wh. hath bin (*sic*) painted by one of Antwerp after Sir Peeter Reubens (*sic*) draught, and is presented by him unto his Maj^ty.": and he encloses a letter from Rubens on the subject of the picture. A fac-simile copy of this letter, taken from Mr. Dawson Turner's Reprint of Rubens' Catalogues and Letters, is attached to the frame. It is as follows:—

"Monsieur,

"Voyçi la Peinture de S. Laurens en Escurial achevèe selon la capacitè du Maistre toutesfois avecq mon advis, Plaise à Dieu que l'extravagance du sujet puisse donner quelque recreation a sa Maieste, La montagne s'appelle la sierra de S Juan en Malagon, elle est fort haulte et erte, et fort difficile a monter et descendre, de sorte que nous avions les Nuees desous nostre venue bien bas, demeurant en hault le ciel fort clair et serain, Il i at en la summitè un grande Croix de bois laquelle se decouvre aysement de Madrit, et il y â de coste une petite Eglise dediee a S Jean qui ne se pouvait representer dedans le tableau, car nous l'avions derriere le dos, ou que demeure un Eremite que voicy avecq son borico,[1] Il nest par besoing de dire que en bas est le superbe bastiment de St Laurens en Escurial avecq le village et ses allees d arbres avecq la fresneda[2] et ses estangs et le chemin vers Madrid qu apparoit en hault proche de Lorizont, La montagne couverte de ce nuage se dit la sierra tocada pour ce quelle a quasi tousjours comme un voyle alentour de sa teste Il y quelque tour e mayson a costè ne me souvenant pas de leur nom Particulierement, mais Je scay que le Roi i alloit par occasion de la Chasse La Montagne tout contre a main Gauche est la sierra y puerto de hutrago Voyla tout ce que je puis dire sur ce sujet demeurant a jamais

"Monsieur

"Votre serviteur tres humble,

"PIETRO PAULO RUBENS.

"J'ay oublie de dire qu'au sommet nous rencontrasmes forze venayson comme est representè en la Peinture."

Gerbier has annotated the words "forze venayson" with the remark in English:—He means deare wch ys ealled venson when putt yn erust.

[1] Donkey. [2] A grove of ash trees.

227—Portrait of William III. of England on Horseback .. .. *Caspar Netscher.*

Canvas—47 *in.* by 37 *in.* Lent by the Earl of Radnor.

228—Portrait of Colonel David Markham, 20th Regt. *Sir Thomas Lawrence,* P.R.A.

Canvas—49 *in.* by 39 *in.* Lent by Colonel Markham.

229—A Landscape. Signed and dated "J. Wynants à 1662" .. .. *Jan Wynants.*

Canvas—54 *in.* by 73 *in.* Lent by the Earl of Radnor.

230—Portrait of Robert Southey, LL.D., Poet Laureate; born 1774, died 1843 .. .. *John Opie,* R.A.

Canvas—28½ *in.* by 23½ *in.* Lent by Reginald Southey, Esq., M.D.

231—The Storm .. .. *W. Vandevelde.*

Canvas—25½ *in.* by 30½ *in.* Lent by W. H. Pole Carew, Esq.

232—Portrait of a Little Girl carrying Fruit *Flemish School.*

Canvas—24 *in.* by 19 *in.* Lent by G. P. Boyce, Esq.

233—Portrait of Lord Byron; born 1788, died 1824 *Thomas Phillips,* R.A.

Canvas—35 *in.* by 27 *in.* Lent by John Murray, Esq.

234—A Landscape: robbers. Signed and dated "Jan Wynants A 1663" .. .. *Jan Wynants.*

Canvas—30 *in.* by 34 *in.* Lent by H. Bingham Mildmay, Esq.

235—Copy of a "Water Nymph" from Rubens' "Landing of Marie de' Medici at the Port of Marseilles, 1600." (See Gilchrist's 'Life of Etty,' vol. i. p. 210) *William Etty,* R.A.

Canvas—51 *in.* by 37 *in.* Lent by Sidney N. Castle, Esq.

236—Portrait of Antonio, Cardinal Doria *Venetian School.*

Canvas—23½ *in.* by 18 *in.* Lent by G. P. Boyce, Esq.

237—Portrait of Miss Phillis Hurrell, afterwards Mrs. Froude, Mother of the late Archdeacon Froude. Painted 1762 .. .. .. *Sir Joshua Reynolds*, P.R.A.

Canvas—35½ *in.* by 27½ *in.* Lent by W. Froude, Esq.

238—Portrait of a Lady in a White Cap, and holding a Flower .. .. *German School.*

Panel—19 *in.* by 13 *in.* Lent by G. P. Boyce, Esq.

239—St. John the Baptist. Signed and dated "Rembrandt f. 1632" .. .. *Rembrandt van Rhyn.*

Panel—25 *in.* by 19 *in.*—oval.
Lent by the Rt. Hon. W. Cowper Temple, M.P.

240—Woman seated at a Pianoforte .. .. *Nicholas Maas.*

Canvas—37 *in.* by 41½ *in.* Lent by H. Bingham Mildmay, Esq.

241—Portrait of the Duchess of Cleveland. *Sir Peter Lely.*

Canvas—49 *in.* by 39 *in.*
Lent by the Rt. Hon. W. Cowper Temple, M.P.

242—Portrait of a Man in a Black Cap .. *German School.*

Canvas—18½ *in.* by 15½ *in.* Lent by G. P. Boyce, Esq.

243—Portrait of an Old Man .. .. *Rembrandt van Rhyn.*

Canvas—42½ *in.* by 34½ *in.* Lent by the Duke of Devonshire, K.G.

244—Portrait of Captain Winter, with a Horse *Sir Joshua Reynolds*, P.R.A.

Canvas—43 *in.* by 53 *in.* Lent by the Earl of Normanton.

245—A Classical Landscape, with Apollo and Daphne attended by Amorini .. *Sir Aug. Wall Callcott*, R.A.

Canvas—62½ *in.* by 45½ *in.* Lent by Lieut.-Colonel Birchall.

246—Portrait of Emma Lyon, or Hart, afterwards Lady Hamilton, seated at a Spinning-wheel. *George Romney.*

Canvas—68 *in.* by 50 *in.* Lent by the Earl of Normanton.

247—Portrait of Madame de Pompadour; born 1722, died 1764. Signed .. .. *François Boucher.*

Canvas—78½ *in.* by 62 *in.* Lent by the Earl of Lonsdale.

248—Scene from Macbeth: a heath, Macbeth, Banquo, and three Witches .. .. *Henry Fuseli*, R.A.

Canvas—65½ *in.* by 52½ *in.* Lent by the Baroness Burdett Coutts.

249—Portrait of the Hon. Frances Harris, afterwards Lady Frances Cole, with a Dog. Painted 1789 *Sir Joshua Reynolds*, P.R.A.

Canvas—55½ *in.* by 44 *in.* Lent by the Earl of Darnley.

250—Psyche passing the Fates .. .. .. *Henry Fuseli*, R.A.

Canvas—51 *in.* by 43 *in.* Lent by the Baroness North.

251—Portrait of John, first Lord Boringdon *Sir Joshua Reynolds*, P.R.A.

Canvas—35½ *in.* by 27 *in.* Lent by the Earl of Morley.

Mr. John Parker, created Lord Boringdon in 1784, was the life-long friend and associate of Sir Joshua.

252—Street View .. .. *Jan van der Heyden.*

Panel—16 *in.* by 23 *in.* Lent by H. Bingham Mildmay, Esq.

253—Man and Woman with Parrot .. .. *Jacob Jordaens.*

Canvas—40 *in.* by 32½ *in.* Lent by the Earl of Darnley.

254—Interior of a Kitchen, with large Oven, etc. *David Teniers the younger.*

Panel—19½ *in.* by 23½ *in.* Lent by W. Wells, Esq.

255—Portrait of Admiral Van Tromp; born 1629, died 1691 .. .. *Rembrandt van Rhyn.*

Canvas—32 *in.* by 26½ *in.* Lent by Mrs. Culling Hanbury.

256—A Calm .. .. *Adrian Vandevelde.*

Canvas—20 *in.* by 22 *in.* Lent by the Earl of Mount Edgcumbe.

GALLERY No. X.

257—A Portrait. Signed and dated "G. Kneller fecit A° 1685" .. .. *Sir Godfrey Kneller*, Bart.

Canvas—94½ *in.* by 59½ *in.* Lent by the Earl of Radnor.

258—A Racehorse and Jockey, in a Landscape *George Stubbs*, A.R.A.

Panel—32 *in.* by 38 *in.*
Lent by the Rt. Hon. G. Cavendish Bentinck, M.P.

259—A Westmoreland Cottage .. .. .. *Patrick Nasmyth.*

Panel—9½ *in.* by 13½ *in.* Lent by James Nasmyth, Esq.

260—Portrait of Elizabeth, Viscountess Melbourne. Signed with a monogram .. .. *Richard Cosway*, R.A.

Panel—29 *in.* by 24 *in.*
Lent by H.M. The Queen (from Windsor Castle).

261—The Storm .. .. *William Etty*, R.A.

Canvas—35½ *in.* by 41½ *in.*
Lent by the Royal Manchester Institution.

262—Portrait of Thomas Howard, Earl of Arundel, born 1586, died 1646 .. .. .. *Sir Anthony Vandyck.*

Canvas—40 *in.* by 30½ *in.* Lent by the Duke of Sutherland, K.G.

Lord Arundel was one of the first collectors in England of Works of Art. The famous collection of inscriptions known as the *Arundel Marbles* were brought by him to England.

263—Portrait of Lady Catherine Pelham Clinton, afterwards Viscountess Folkestone *Sir Joshua Reynolds*, P.R.A.

Canvas—55½ *in.* by 44½ *in.* Lent by the Earl of Radnor.

264—Portrait of Robert Boyle, first Earl of Burlington.. .. .. *Sir Anthony Vandyck.*

Canvas—46 *in.* by 36 *in.* Lent by the Duke of Devonshire, K.G.

265—The Vicar of Wakefield reconciling his Wife to Olivia. Exhibited at the Royal Academy in 1828
Gilbert Stuart Newton, R.A.

Canvas—36½ *in.* by 47½ *in.* Lent by the Marquis of Lansdowne.

266—Portrait of Mr. Hans Stanley. (*See No.* 103)
Sir Joshua Reynolds, P.R.A.

Canvas—35 *in.* by 27 *in.* Lent by W. Hans Sloane Stanley, Esq.

267—Dogs and Duck .. .. *Jean Baptiste Oudry.*

Canvas—29 *in.* by 36 *in.* Lent by W. Little Gilmour, Esq.

268—A Wood Scene, with Figures .. .. *George Morland.*

Canvas—11½ *in.* by 15 *in.* Lent by Joseph Robinson, Esq.

269—Portrait of Mdlle. de Marez .. *Jean Baptiste Santerre.*

Canvas—39 *in.* by 50 *in.* Lent by the Earl of Lonsdale.

270—View of a Seaport .. .. *Joseph Vernet.*

Canvas—37½ *in.* by 51½ *in.* Lent by H. Bingham Mildmay, Esq.

271—Portrait of Mrs. Robinson—"Perdita": a sketch
Thomas Gainsborough, R.A.

Canvas—29½ *in.* by 24 *in.*
Lent by H.M. The Queen (from Windsor Castle).

272—The Finding of Moses. Signed, and dated 1661
Jacob de Bray.

Canvas—46½ *in.* by 63½ *in.* Lent by John Hassard, Esq.

273—A Sea-piece: the entrance to the River Mersey
George Chambers.

Canvas—32½ *in.* by 47½ *in.* Lent by the Earl of Normanton.

274—Scene from *The Merry Wives of Windsor*
Henry Fuseli, R.A.

Canvas—53 *in.* by 66 *in.* Lent by the Baroness Burdett Coutts.

275—A Landscape: Tivoli, with the Temple of the Sibyl on the height.. .. *Gaspar Dughet*, called *Gaspar Poussin.*

Canvas—39 *in.* by 32 *in.* Lent by the Duke of Westminster, K.G.

276—The Roadside Inn: unfinished .. .. *George Morland.*

Canvas—38½ *in.* by 54½ *in.* Lent by Sir Will. G. Armstrong.

277—Portrait of William Markham, successively Head Master of Westminster School, Bishop of Chester, and Archibishop of York. (*For another portrait of the same person by Sir Joshua Reynolds see No.* 28) .. .. *John Hoppner*, R.A.

Canvas—49½ *in.* by 39½ *in.*

Lent by H.M. The Queen (from Windsor Castle).

278—Ladies walking in the Mall of St. James's Park: supposed to be portraits of the celebrated beauties of the day. The painter's own portrait is introduced in the left of the picture, sketching the scene. Painted about 1780 .. .. *Thomas Gainsborough*, R.A.

Canvas—46½ *in.* by 57 *in.* Lent by Sir John Neeld, Bart.

279—Portrait of Cæsar Borgia, Duc de Valentinois. Inscribed, "Ætatis suæ xxxi."

Tiziano Vecellio, called *Titian.*

Canvas—43½ *in.* by 35 *in.* Lent by the Earl of Radnor.

280—The Willow Tree .. .. *John Crome*, called *Old Crome.*

Canvas—49½ *in.* by 39½ *in.* Lent by G. Holmes, Esq.

281—Portrait of Sir John St. Aubyn, Bart., M.P., with a Dog .. .. *John Opie*, R.A.

Canvas—92½ *in.* by 57 *in.* Lent by Sir John St. Aubyn, Bart., M.P.

N.B.—The four following Pictures have been lent by H.M. The Queen from the Audience Chamber at Windsor Castle, and have to be returned the first week in February.

282—Portrait of H.M. Queen Charlotte, Wife of George III.: a sketch. Painted 1782

Thomas Gainsborough, R.A.

Canvas—22½ *in.* by 16½ *in.*—oval.

Lent by H.M. The Queen (from Windsor Castle).

283—Portrait of H.R.H. The Princess Charlotte Augusta Matilda, Daughter of George III. and Queen Charlotte; born 1766: a sketch. Painted 1782

Thomas Gainsborough, R.A.

Canvas, 22½ *in.* by 16½ *in.*—oval.

Lent by H.M. The Queen (from Windsor Castle).

284—Portrait of H.R.H. The Princess Augusta Sophia, Daughter of George III. and Queen Charlotte; born 1768: a sketch. Painted 1782

Thomas Gainsborough, R.A.

Canvas—22½ *in.* by 16½ *in.*—oval.

Lent by H.M. The Queen (from Windsor Castle).

285—Portrait of H.R.H. The Princess Elizabeth, Daughter of George III. and Queen Charlotte; born 1770: a sketch. Painted 1782

Thomas Gainsborough, R.A.

Canvas—22½ *in.* by 16½ *in.*—oval.

Lent by H.M. The Queen (from Windsor Castle).

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LONDON: PRINTED BY W. CLOWES AND SONS, STAMFORD STREET AND CHARING CROSS.

Under Revision.]

EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School.

WINTER EXHIBITION,

EIGHTH YEAR.

MDCCCLXXVII.

LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, 14, CHARING CROSS.
PRINTERS TO THE ROYAL ACADEMY.

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Horsley, John Callcott, Esq.
Knight, John Prescott, Esq.
Landseer, Charles, Esq.
Leighton, Frederick, Esq.
Leslie, George D., Esq.
Marshall, William Calder, Esq.
Millais, John Everett, Esq.
Pettie, John, Esq.
Pickersgill, Fredk. Rich., Esq., *Keeper and Trustee.*
Poole, Paul Falconer, Esq.
Poynter, Edward J., Esq.
Redgrave, Richard, Esq.
Richmond, George, Esq.
Sant, James, Esq.
Scott, Sir George Gilbert.
Smirke, Sydney, Esq.
Stocks, Lumb, Esq.
Street, George Edmund, Esq., *Auditor.*
Ward, Edward Matthew, Esq.
Watts, George Frederick, Esq.
Weekes, Henry, Esq.
Wells, Henry Tanworth, Esq., *Auditor.*
Woolner, Thomas, Esq.

ASSOCIATES.

Alma-Tadema, L.
Armstead, Henry Hugh.
Barlow, Thos. Oldham.
Cole, Vicat.
Crowe, Eyre.
Davis, H. W. B.
Durham, Joseph.
Hodgson, J. E.
Landseer, Thomas.
Le Jeune, Henry.
Long, Edwin.
Marks, Henry Stacy.
Nicol, Erskine.
Oakes, John Wright.
O'Neil, Henry.
Orchardson, Wm. Quiller.
Pearson, John L.
Shaw, Richard Norman.
Stephens, Edward B.
Storey, George Adolphus.
Thorburn, Robert.
Woodington, Wm. Fred.
Yeames, Wm. Frederick.

PROFESSORS.

Of *Painting*, Edward Armitage, Esq., R.A.
Of *Sculpture*, vacant.
Of *Architecture*, Edward M. Barry, Esq., R.A
Of *Anatomy*, John Marshall, Esq., F.R.S.

Of *Chemistry*, Frederick S. Barff, Esq., M.A.
Teacher of *Perspective*, Henry Alexander Bowler.
Master in the Class of *Architecture*, Richard Phené Spiers.

SECRETARY—Fred. A. Eaton, Esq., M.A.

CATALOGUE.

The Numbers of the Pictures follow from left to right, the first Number being next the door.

In the sizes of the Paintings the height is always placed before the width.

In the descriptions the following abbreviations are used:—b. born, m. married, d. died, r. right, l. left. The terms "right" and "left" in all descriptions, except those of portraits, denote the right and left of the spectator.

The Pictures are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

1 THE COVENANTERS' COMMUNION.

Lent by — Painter.

REV. G. D. CULLEN. — *Sir George Harvey*, P.R.S.A.

The scene is laid on a moor; a minister and three elders stand at a table, on which are placed an open Bible and two chalices; a group of men, women, and children form a semicircle around; in the background are some horses tied to a tree. Panel, 46 by 69 in.

2 PORTRAIT OF MRS. HINGESTON, OF NORWICH.

EDW. MILLES NELSON, ESQ. — *Thomas Gainsborough*, R.A.

Indian shawl with green sprigs and red border, dress confined in front with three black bands with steel buckles, white cap. Life size. Canvas, 29½ by 24½ in.

Said to be the last portrait Gainsborough painted.

3 COTTAGE AT HENDON.

MRS. NEWMAN SMITH. — *William Mulready*, R.A.

The cottage occupies the l. of the picture; three boys playing at soldiers advance to the door; to the r. a fence and gate, with a horse looking over; wood beyond. Panel, 17 by 13 in.

4 DON QUIXOTE.

Lent by — Painter.

T. O. Barlow, Esq., A.R.A. — *Richard Parkes Bonington.*

Don Quixote, in nightcap, dressing-gown, and slippers, is seated at a table, reading a large folio; a sword hangs over the back of the chair, and armour lies on the ground. Panel, 7 by 5 in.

5 COAST SCENE, NORMANDY.

T. O. Barlow, Esq., A.R.A. — *Richard Parkes Bonington.*

Boats moored to the shore, with fishermen and boys. Panel, 12 by 9 in.

6 Portrait of THAYEADANEGEA (JOSEPH BRANT), THE MOHAWK CHIEF.

Mrs. Unwin. — *George Romney.*

Standing; head-dress of red feathers; tomahawk in r. hand; title inscribed in r. corner. Life size. Canvas, 49 by 39 in.

7 Portrait of JOHN ABERNETHY, F.R.S.

St. Bartholomew's Hospital. — *Sir Thomas Lawrence*, P.R.A.

Celebrated surgeon; b. 1764; appointed surgeon to St. Bartholomew's Hospital 1787; d. 1831.
Standing; r. hand resting on table; red curtain background. Life size. Canvas, 55 by 43½ in.
Presented to the hospital by his pupils in 1820.

8 THE LAKE OF GENEVA.

Ayscough Fawkes, Esq. — *Jos. Mallord Will. Turner*, R.A.

View taken from above Vevay, looking towards the valley of the Rhone; town and bridge on the l.; figures in foreground. Canvas, 41 by 65 in.

9 Portrait of MR. WARDROP, of TORBAN HILL.

Mrs. Arthur Shirley. — *Sir Henry Raeburn*, R.A.

Dark brown coat, white cravat. Life size. Canvas, 29 by 24 in.

10 LANDSCAPE AND FIGURES.

Lady Elizabeth Pringle. — *Albert Cuyp.*

Two horsemen on a black and a gray horse; shepherd with dog and sheep; river behind; church tower in middle distance. Panel, 14 by 18½ in.

11 PORTRAIT OF SARAH, MRS. MAYNE.

Lent by — Painter.

HENRY BLAIR MAYNE, ESQ. — *Sir Joshua Reynolds*, P.R.A.

Third daughter and co-heiress of Francis Otway, Esq., of Riverhill and Ashgrove, both near Sevenoaks, in Kent; m. 1775, Robt. Mayne, Esq., M.P., of Gatton Park, in Surrey; d. 1780.

Seated near a column; white dress with embroidered edges, sash, feather in hair; red curtain background. Painted 1776. Life size. Canvas, 55½ by 44½ in.

12 GREENWICH HOSPITAL.

W. ORME FOSTER, ESQ. — *George Vincent.*

The Hospital seen from the river at high tide; numerous boats and vessels. Canvas, 47 by 67½ in.

13 PORTRAIT OF WILLIAM BRAIDWOOD.

CALEDONIAN INSURANCE COMPANY. — *Sir Henry Raeburn*, R.A.

First manager of the Company.

Black coat, white cravat. Life size. Canvas, 29 by 24 in.

14 MOONLIGHT SCENE.

J. T. GIBSON CRAIG, ESQ. — *John Crome*, called *Old Crome.*

Windmill on the banks of a river; in the l. distance other windmills, and shipping; boat and figure in foreground. Canvas, 14½ by 21 in.

15 PORTRAIT OF JOHN CLERK, LORD ELDIN.

SIR WILL. GIBSON CRAIG, BART. — *Sir Henry Raeburn*, R.A.

Scotch advocate; afterwards, as Lord Eldin, a Senator of the College of Justice, Edinburgh; b. 1757; d. 1832.

Seated, with a table in front of him; l. hand on a book, spectacles in r.; black coat. Life size. Canvas, 49½ by 39 in.

16 CICERO'S VILLA.

EDWARD COCK, ESQ. — *Richard Wilson*, R.A.

Landscape, with tall ruins on r.; lake in foreground; hills in distance. Canvas, 39 by 53 in.

17 PORTRAIT OF A LADY.

J. T. GIBSON CRAIG, ESQ. — *William Hogarth.*

Standing; in profile, holding a red feather fan in r. hand; yellow dress, white gauntlet gloves, pearls and bow in hair. Life size. Canvas, 48 by 37 in.

18 CHILD AND DOG.

Lent by — Painter.

A. J. Robarts, Esq. — *Jean Baptiste Greuze.*

Girl leaning out of a window, nursing a small dog. Panel, 19 by 15½ in.

19 HAWKING PARTY HALTING.

Baron Ferdinand de Rothschild. — *Philip Wouvermans.*

Cavalier dismounted, and lady on brown horse, halting at a wayside inn; other horses, attendants, and dogs. Signed. Panel, 14 by 16 in.

20 Portrait of THOMAS BANKS, R.A.

Ambrose Poynter, Esq. — *James Northcote*, R.A.

Sculptor; b. 1735; gold medallist R.A. 1770, A.R.A. 1784, R.A. 1785; d. 1805.

Red coat, frill, wig; r. hand holds modelling tool, and rests on a cast. Life size. Canvas, 29 by 24½ in.

21 A WATERFALL.

A. J. Robarts, Esq. — *Jacob Ruysdael.*

A waterfall divided by rocks in the foreground; wooded eminences to r. and l.; on r. a shepherd with his flock. Signed. Canvas, 34 by 39 in.

22 Portrait of JOHANN CHRISTIAN FISCHER.

H.M. The Queen. — *Thomas Gainsborough*, R.A.
(From Hampton Court.)

A celebrated performer on the hautboy, and musical composer; m. Mary, Gainsborough's younger daughter.

Standing cross-legged, with a pen in r. hand, at a harpsichord, on which is a hautboy and some music; a violin rests on a chair behind; red coat, waistcoat, and breeches. Canvas, 89 by 56½ in.

23 Portrait of ARTHUR, 1st MARQUIS OF DONEGALL.

Lord Templemore. — *Thomas Gainsborough*, R.A.

Eldest son of Hon. John Chichester; b. 1739; succeeded his uncle as 5th Earl of Donegall in 1757; created Marquis, 1791; m. 1761, as first wife, Anne, eldest daughter of 5th Duke of Hamilton (see No. 123); d. 1799.

Standing cross-legged under a tree, leaning l. elbow on a stile, gun in r. hand; green coat and waistcoat, breeches, short gaiters; two dogs at feet. Life size. Canvas, 91 by 59½ in.

24 PORTRAIT OF MRS. BANKS.

Lent by — Painter.

AMBROSE POYNTER, ESQ. — *James Northcote*, R.A.

Wife of the sculptor (see No. 20).

Dark dress, white handkerchief round neck, powdered hair, with white cap. Life size. Canvas, 29½ by 24 in.

25 LANDSCAPE, WITH FIGURES.

LADY ELIZABETH PRINGLE. — *Jacob Ruysdael.*

Rocky ground at the edge of a forest; horseman and dogs followed by a falconer proceeding along road in foreground. Signed. Canvas, 38½ by 49 in.

26 SEASHORE AND FIGURES.

J. H. ANDERDON, ESQ. — *William Collins*, R.A.

Children standing and sitting on seashore; jetty on l. Panel, 9 by 12 in.

27 LADY PLAYING A LUTE.

A. J. ROBARTS, ESQ. — *Gonzales Coques.*

A lady in blue dress and white lace, seated on a balcony, playing a lute; beside her stands a cavalier in black; a little dog plays at her feet. Panel, 18 by 14 in.

28 THE FORD.

A. J. ROBARTS, ESQ. — *Nicholas Berghem.*

Water in the foreground, through which sheep, goats, a donkey, and cattle are being driven by a woman on foot and another mounted on a cow with a child in her arms; behind some other figures; high rocks and foliage on the r. and centre; distant landscape on l. Panel 23½ by 32½ in.

29 PORTRAIT OF A GENTLEMAN.

MRS. NEWMAN SMITH. — *Frank Hals.*

Stamp

Black embroidered dress; long dark hair; l. hand gloved and holding other glove, r. hand extended to take the rose held out by the lady represented in No. 38. Life size. Canvas, 45 by 34 in.

30 PORTRAIT OF MRS. METHUEN.

LORD METHUEN. — *Sir Joshua Reynolds*, P.R.A.

Catherine, daughter of Sir George Cobb, Bart.; m. Paul Methuen, Esq., of Corsham (see Nos. 54 and 74); mother of the children represented in Nos. 280 and 283; d. 1779.

Standing, in a landscape, leaning her r. elbow on a bank; low white dress embroidered with flowers, scarf, lace fichu, red fur-trimmed jacket with tight sleeves, pearl bracelets. Life size. Canvas, 48½ by 39 in.

31 VIEW ON THE RIVER MAAS.

Lent by **Painter.**

A. J. ROBARTS, ESQ. *Simon de Vleiger.*

Shore and fishermen in foreground; fishing boats at anchor; on l. two war vessels saluting. Panel, 30 by 42 in.

32 PORTRAIT OF THE PAINTER.

MARQUIS OF LANSDOWNE. *Rembrandt van Rhyn.*

The great painter; b. at Leyden, 1606; d. at Amsterdam, 1665.

Holding brushes and a palette in his l. hand; brown mantle lined with fur, white cap, long gray hair. Painted when he was about sixty. Life size. Canvas, 45 by 37½ in.

33 PORTRAIT OF CAPTAIN RAYNOR.

MRS. JERNINGHAM. *James Northcote*, R.A.

Seated on a rocky bank; in midshipman's uniform. Life size. Canvas, 49 by 39 in.

34 DEDHAM VALE.

SIR JOHN NEELD, BART. *John Constable*, R.A.

The view represents the valley where Constable was born and passed his early life. A clump of trees crowns the near embankment on the r., where a gipsy woman has pitched her tent among rich herbage and foxgloves in flower; below, the river flows through a fertile plain, passing the red-roofed mill where Constable worked, and then is lost among trees; beyond rises the square tower of the village church. Canvas, 56 by 48 in.

35 PORTRAIT OF A DUTCH LADY.

SIR JOHN NEELD, BART. *Frank Hals.*

Standing, hands clasped in front; black figured dress, lace cuffs and collar, wide ruff, close cap, gold necklace and bracelets, pearl earrings, rings on forefinger of r. hand. Life size. Canvas, 40 by 31 in.

36 PORTRAIT OF CAPTAIN JOHN FOOT, H.E.I.C.S.

REV. H. G. ROLT. *Sir Joshua Reynolds*, P.R.A.

A neighbour and early friend of Sir Joshua Reynolds; lived at Torr, near Plymouth; d. 1768.

Standing; Indian dress, white gold-embroidered scarf and turban; stick in r. hand. The dress, excepting the turban, still preserved in the family of which Mrs. Rolt is a representative. Painted between 1761 and 1767. There is a tradition in the family of the owner that it was a favourite picture of Sir Joshua's, and that he afterwards retouched it with Northcote's colours, saying that it would stand after many of his other pictures had faded. Life size. Canvas, 48½ by 39 in.

37 SEA PIECE.

Lent by **Painter.**

A. J. Robarts, Esq. *William Vandevelde.*

A calm sea; on l. a man-of-war crowded with men, from which an eight-oared boat, with officers and a trumpeter in the bow, is rowing away; other men-of-war on r. and in centre. Canvas, 33 by 46 in.

38 Portrait of A LADY.

Mrs. Newman Smith. *Frank Hals.*

Standing; black dress, open at neck, trimmed with lace, and with wide lace collar, lace cap, watch hanging from waist; pearl necklace, and bracelet on r. wrist; holding in r. hand a red rose, which she is offering to the gentleman in No. 29. Life size. Canvas, 45 by 34 in.

39 MOUNTAIN LANDSCAPE.

Sir John Neeld, Bart. *Thomas Gainsborough*, R.A.

Broken and wooded foreground, with water on r.; cottage in middle distance, with high mountain beyond; figures and sheep. Canvas, 16 by 20½ in.

40 TIVOLI.

J. H. Anderdon, Esq. *Richard Wilson*, R.A.

The view is taken looking across the valley of the Arno towards the circular temple of the Tiburtine Sibyl; a figure and tree on the r.; and beyond, the plain of the Campagna. Canvas, 16 by 27 in.

41 Portrait of MISS ISABEL HOWLAND.

Sir George Beaumont, Bart. *Thomas Gainsborough*, R.A.

Flower-figured dress, black velvet necklace with pearl ornaments, pearl earrings, high head-dress; a sprig of myrtle in dress. Life size. Canvas, 29 by 24½ in.

42 VIEW near EAST GRINSTEAD.

J. H. Hutchinson, Esq. *Patrick Nasmyth.*

In foreground a road passing between sandstone rocks; trees on r. eminence, cottage on l., wooded plain in middle distance; figures. Panel, 11 by 15½ in.

43 MOUNTAIN LANDSCAPE.

Miss Harvey. *Sir George Harvey*, P.R.S.A.

The view represents the hills in Ayrshire where Burns' "Highland Mary" fed her sheep. A large tract of moorland terminating in a mountain; in the centre the track of a mountain torrent indicated by boulders; a few sheep are scattered about. Signed, and dated 1849. Canvas, 43 by 65 in.

GALLERY No. II.

44 LAUGHING BOY.

Lent by — Painter.

A. J. Robarts, Esq. — *Barthol. Estéban Murillo.*

Brown dress, white handkerchief round neck, hat and feather; long hair; r. hand pointing at spectator. Life size. Canvas, 21 by 16 in.

45 CYMON AND IPHIGENIA.

Sir Matthew Wilson, Bart. — *Peter Paul Rubens.*

From Boccaccio's tale. The idiot clown Cymon suddenly inspired with love at the sight of Iphigenia, and rendered anxious to change his nature and overcome his deficiencies.

Cymon is standing, leaning on a staff, and regarding several undraped female figures asleep on a bank strewn with drapery; thick foliage overhead; fruit on ground; landscape and sheep on r. Sketch. Panel, 19 by 28½ in.

46 THE PARTING OF HERO AND LEANDER.

Sir John Neeld, Bart. — *William Etty*, R.A.

Hero and Leander taking leave at the foot of her tower previous to his swimming across the Hellespont; moonlight background. Canvas, 32½ in. (circular).

47 Portrait of ANN, LADY RAEBURN.

The Raeburn Family. — *Sir Henry Raeburn*, R.A.

Daughter of Edgar, of Bridgelands; wife of the painter; d. about 1833.

Seated, in a landscape; loose dark and white dress, white head-dress. Life size. Canvas, 58 by 43 in.

48 A PORTRAIT.

A. J. Robarts, Esq. — *Sir Anthony Vandyck.*

Perhaps of Thomas Howard, Earl of Arundel.

Black dress, wide white collar. Life size. Canvas, 21 by 17 in.

49 St. MARK'S, and THE DOGE'S PALACE, VENICE.

Sir John Neeld, Bart. — *Antonio Canal*, called *Canaletto.*

View of the Piazzetta of St. Mark, showing the Cathedral and Doge's Palace, the two columns, one surmounted by the winged lion of St. Mark, the other by St. Theodore spearing a crocodile, and, across the water, the island and church of San Giorgio. Canvas, 20½ by 27 in.

50 AN INTERIOR.

Lent by — **Painter.**

BARON FERDINAND DE ROTHSCHILD. — *Jan Steen.*

Woman in dark dress with light sleeves, seated, with open book on lap, motioning to man in black to sit down in an armchair that stands between them; from the ceiling hangs a large wicker cage; on the ground is a red jug; on the wall a shelf with books and flowers. Panel, 16 by 13½ in.

51 MOUNTED CAVALIER.

A. J. ROBARTS, ESQ. — *Adrian Vandevelde.*

Cavalier in yellow, gold-embroidered dress, wide white collar, broad-brimmed black hat, and high boots; on black horse; a dog runs beside. Signed, and dated 1658. Panel, 13 by 10 in. (oval).

52 THE VILLAGE FESTIVAL.

H.M. THE QUEEN. — *David Teniers the younger.*

A number of persons eating, drinking, and dancing in the courtyard of a village inn; in the foreground a couple dancing to the sound of a bagpipe; on the r. a cavalier and ladies; in the background other revellers. Signed. Canvas, 32½ by 42½ in.

53 PORTRAIT OF THE PAINTER.

THE RAEBURN FAMILY. — *Sir Henry Raeburn*, R.A.

Portrait painter; b. 1756; A.R.A. 1813, R.A. 1814; appointed by George IV. Limner for Scotland 1823; d. 1823.

Black coat; chin resting on l. hand. Canvas, 34½ by 27 in.

54 PORTRAIT OF PAUL METHUEN, OF CORSHAM.

LORD METHUEN. — *Sir Joshua Reynolds*, P.R.A.

Son of Thomas Methuen; m. Catherine, daughter and co-heir of Sir Geo. Cobb (see No. 30); father of children represented in Nos. 280 and 283; d. 1795.

Dark green dress; sword; gloves in r. hand; landscape seen through open window on r. Life size. Canvas, 49 by 39 in.

For another portrait of the same, by Gainsborough, see No. 74.

55 A WOLF HUNT.

LORD METHUEN. — *Peter Paul Rubens.*

On the r. Rubens himself on a gray horse, and beside him, on a brown, his second wife Helena Forman, with a falcon on her hand; another huntsman on horseback, and five on foot; two old wolves, one biting the iron head of the spear with which he is attacked, three cubs and some dogs, complete the composition. Canvas, 76 by 110 in.

56 PORTRAIT OF DON LIVIO ODESCALCHI.

Lent by **Painter.**

SIR HUGH HUME CAMPBELL, BART. *Sir Anthony Vandyck.*

Nephew of Pope Innocent XI.
Standing; black dress, white ruff; r. hand rests on gorget; l. grasps sword below the hilt. Life size. Canvas, 47½ by 35 in.

57 PORTRAIT OF MARGARET, COUNTESS OF WEMYSS.

EARL OF WEMYSS. *Sir Henry Raeburn*, R.A.

Daughter of Walter Campbell, Esq., of Shawfield; m. 1794 Francis, 7th Earl of Wemyss; d. 1850.
Low evening white dress, with pearl ornaments, blue mantle. Life size. Canvas, 34½ by 27 in.

58 A KERMESSE.

BARON FERDINAND DE ROTHSCHILD. *David Teniers the younger.*

A number of people eating, drinking, and dancing in front of an inn; in r. foreground a group of ladies and children with cavalier, a nurse carrying a child, and page holding a black horse; in centre background rises the village church spire. Signed. Panel, 27½ by 39 in.

59 PORTRAIT OF A LADY.

SIR MATTHEW WILSON. *Rembrandt van Rhyn.*

Seated; holding a small clasped book in r. hand; black dress, white ruff. Nearly life size. Panel, 24 by 21 in. (oval).

60 THE MARTYRDOM OF ST. PETER.

J. F. EADEN, ESQ. *Mattia Preti*, called *Il Calabrese.*

St. Peter was crucified head downwards. Canvas, 74 by 74 in.

61 LANDSCAPE AND FIGURES.

BARON FERDINAND DE ROTHSCHILD. *Jan Both* and *Cornelius Poelemberg.*

Rocky and wooded foreground; nymphs bathing; distant landscape on l., backed by high mountain. The figures by Poelemberg. Canvas, 30 by 44½ in.

62 PORTRAIT OF SIR THOMAS GRESHAM.

SIR JOHN NEELD, BART. *Sir Antonio More.*

Founder of the Royal Exchange; b. 1519; employed as public financial agent under Edward VI., Mary, and Elizabeth; knighted by Elizabeth; d. 1579.
Standing; holding in his l. hand an orange, a fruit introduced into England by him; dark dress, narrow white collar, black cap. Life size. Panel, 38 by 27½ in.

63 CHRIST CROWNED WITH THORNS.

Lent by — Painter.

VICAR AND CHURCHWARDENS OF ST. PETER'S, EATON SQUARE. — *William Hilton*, R.A.

A soldier is forcing the crown of thorns on our Lord's head, while another mockingly offers Him a reed; soldiers and Jews crowd around. Canvas, 136 by 113½ in.

64 THE MARTYRDOM OF ST. BARTHOLOMEW.

J. F. EADEN, ESQ. — *Mattia Preti*, called *Il Calabrese.*

St. Bartholomew was first flayed, and then crucified. Canvas, 74 by 74 in.

65 PORTRAIT OF A GENTLEMAN.

LORD METHUEN. — *Peter Paul Rubens.*

Standing, with l. hand hanging over the back of a chair; gloves in r. hand; black figured dress, with lappets hanging from shoulders, narrow belt round waist, wide ruff. Life size. Panel, 41 by 28½ in.

66 LANDSCAPE AND FIGURES.

A. J. ROBARTS, ESQ. — *Jan* and *Andreas Both.*

On l., beneath two high trees, a woman on a mule led by a man, and two loaded mules following; other high trees to r., with water beyond; hills on r. and centre distance. Canvas, 40 by 47½ in.

67 HOLY FAMILY, AND SAINTS.

WILLIAM GRAHAM, ESQ. — *Bonifazio*, called *Veneziano.*

The Virgin, seated under a tree in the centre, holds out the Infant Jesus to be kissed by St. John; on the r. St. Catherine with her wheel; on the l. St. Jerome with his lion; two other figures in the background. Canvas, 71½ by 44½ in.

68 LANDSCAPE.

THOMAS JESSOP, ESQ. — *William Havell.*

Stream in foreground, on which float two swans; dark foliage overhead; man and woman on bank; large square tower rising in background. Canvas, 21 by 27½ in.

69 PORTRAITS OF THOMAS SANDBY, R.A., AND HIS WIFE.

REV. CHARLES BURNEY. — *Thomas Gainsborough*, R.A.

Architect; b. 1721; one of the original members of the Royal Academy; was Deputy-Ranger of Windsor Great Park, and planned the lake known as Virginia Water; d. 1798.

Small full length figures seated on a bench in a garden; Mr. Sandby in red coat and breeches and cocked hat; Mrs. Sandby in pink-and-white dress and green fringed petticoat; straw hat. Canvas, 28½ by 25 in.

70 LANDSCAPE: A STAG HUNT.

Lent by — Painter.

LADY ELIZABETH PRINGLE. — *Nicholas Berghem.*

Stag and hind, followed at full gallop out of a wood by several horsemen and dogs; other men on foot; two of whom on the l., one in a red dress, are firing at the deer. Signed. Canvas, 20 by 30 in.

71 THE LISTENER.

H.M. THE QUEEN. — *Nicholas Maas.*
(From Buckingham Palace.)

A girl, with her finger on her lip, and in a listening attitude, is creeping stealthily down a dark winding staircase, apparently with the intention of surprising three people carousing by the light of a lantern in an adjoining cellar; on r. a cat on a chair. Signed, and dated 1655. Panel, 29 by 23 in.

72 THE LAWYER.

A. J. ROBARTS, ESQ. — *Adrian van Ostade.*

An old man in purple-brown cloak, and green and white embroidered skull cap, seated in a room on a red-backed chair reading a paper; other papers, writing materials, &c., on the table in front of him; bookshelves and a casement in the background. Signed and dated on one of the papers on the table near a red seal, 1665. Panel, 11 by 9 in.

73 LANDSCAPE AND CATTLE.

LADY ELIZABETH PRINGLE. — *Paul Potter.*

A wood scene, with cattle and sheep in foreground; man on a bench to r.; church tower rising in l. distance. Panel, 9 by 11 in.

74 PORTRAIT OF PAUL METHUEN, OF CORSHAM.

LORD METHUEN. — *Thomas Gainsborough*, R.A.

(See No. 54 for portrait of same by Reynolds.)
Seated; red coat, waistcoat, and breeches; l. hand gloved and holding other glove; wig and sword. Life size. Canvas, 49 by 39 in.

75 THE WOMAN TAKEN IN ADULTERY.

SIR WILLIAM MILES, BART. — *Peter Paul Rubens.*

The two accusers seen on the r. are said to be portraits of Calvin and Luther, the former with a black beard and a phylactery on his forehead, the latter without a beard, and with a red coif on his head; the third accuser, between the woman and Christ, is Van Oort, Rubens' early master; the young man bending over the woman's shoulder was taken from Vandyck, and the head of Christ is a portrait of Rubens himself. Panel, 55 by 75 in.

76 CATTLE ON THE MAAS.

Lent by — Painter.

A. J. Robarts, Esq. — *Albert Cuyp.*

Five cows standing in the water close to the river bank; shipping in the distance near the opposite shore. Signed. Pendant to No. 78. Panel, 23½ by 29 in.

77 THE RABBIT ON THE WALL.

Sir W. G. Armstrong. — *Sir David Wilkie*, R.A.

Cottage interior; on the l. two boys and a girl holding a candle, by the light of which a young man casts on the wall with his fingers the shadow of a rabbit; by his side is an old woman seated, with a child on her lap. Panel, 23½ by 20 in.

78 CATTLE ON THE MAAS.

A. J. Robarts, Esq. — *Albert Cuyp.*

Four cows standing, and two lying down; rising ground to r.; the river spreading out to l. Signed. Pendant to No. 76. Panel, 23½ by 29 in.

79 Portrait of SIR THOMAS WHICHCOTE, Bart.

Sir Thomas Whichcote, Bart. — *Thomas Gainsborough*, R.A.

5th Baronet; b. 1763; d. 1828.

Standing, leaning l. arm on a wooded bank; blue coat buttoned, white waistcoat, yellow breeches; hat in r. hand, l. hand gloved and holding other glove. Painted 1786. Life size. Canvas, 49½ by 39½ in.

80 THE MUSICIANS.

Baron Ferdinand de Rothschild. — *Adrian van Ostade.*

A woman seated, with a song in her hand, and a man with a jug and pipe beside her; behind them another man tuning a violin. Panel, 11 by 8½ in.

81 LANDSCAPE: ST. JOHN IN THE WILDERNESS.

Lord Methuen. — *Claude Gelée*, called *Claude Lorraine.*

In the foreground St. John with two angels; dark foliage and water behind; distant hills to r. Tin, 7½ by 10 in.

On the back of the picture is the following inscription, recording its having been painted for a friend in return for some favour received:—"A Monsieur Nocre paintre du [roy] a Paris faict par moy Claude Gellee lorain lano 1647 Romæ pour le faueur que iay receut."

Jean Nocret was a French painter of repute much employed by the French court in the 17th century. Panel, 7½ by 10 in.

82 HUNTING PARTY RESTING.

Lent by — Painter.

A. J. Robarts, Esq. — *Isaac van Ostade.*

On the l. a house with flight of steps leading up to the door, at which stands a woman; two children on the steps; in front of the house a hunting party, among whom a dismounted lady in red dress, and a keeper with two dogs; on the r. a horseman coming up the hill. Canvas, 25½ by 22 in.

83 Portrait of MADAME DE GENLIS.

J. H. Anderdon, Esq. — *George Romney.*

Celebrated French writer; b. 1746; m. the Count de Genlis; governess of Louis Philippe; came to England after the French Revolution; d. 1830.
White dress, large white head-dress. Life size. Canvas, 20 by 15½ in.

84 THE COOK.

A. J. Robarts, Esq. — *Peter van Slingelandt.*

A woman stands at an open window chopping up something in a large wooden frame, and talking to a little girl with a basket on her arm. Panel, 17 by 14 in.

85 INTERIOR OF A VILLAGE INN.

A. J. Robarts, Esq. — *David Teniers the younger.*

On the l. six men smoking and drinking, one in white shirt in strong light; on the r. a woman bringing a plate of food and a jug from the cellar; in the background four other men before a fire. Signed. Panel, 10½ by 14½ in.

86 MAN HOLDING A JUG.

A. J. Robarts, Esq. — *Adrian van Ostade.*

A man in a high gray hat, in which is stuck a pipe, standing in a doorway holding a jug. Pendant to No. 89. Signed. Panel, 10½ by 8½ in.

87 Portrait of LADY ELIZABETH SOMERSET.

Arthur Talbot, Esq. — *Sir Joshua Reynolds*, P.R.A.

Eldest daughter of 5th Duke of Beaufort; m. Very Rev. Charles Talbot, Dean of Sarum; d. 1836.
White frock open at neck, gray mittens, frill cap with red ribbon; hands crossed. Painted 1777. Life size. Canvas, 23½ by 19½ in. (oval).

88 VIEW NEAR HAMPSTEAD.

Robert Horn, Esq. — *Patrick Nasmyth.*

Trees in l. foreground; figures and rising ground to r. Signed, and dated on the back 17 March, 1818. Panel, 9½ by 13½ in.

89 THE GENTLE SHEPHERD.

Lent by J. T. Gibson Craig, Esq. — **Painter.** *Sir David Wilkie*, R.A.

"Last night I play'd; ye never heard sie spite;
'O'er Bogie' was the spring, and her delyte;
Yet tauntingly she at her cousin speer'd,
Gif she could tell what tune I played, and sneer'd."
Allan Ramsay's 'Gentle Shepherd.'

Two girls standing at a doorway, and listening to a shepherd, seated, playing the bagpipe; near him his dog. Signed, and dated 1823. Panel, 11½ by 15½ in.

90 OLD WOMAN SPINNING.

A. J. Robarts, Esq. — *Adrian van Ostade.*

An old woman in a blue dress, with a white handkerchief round her head, standing in a doorway, with a distaff in her r. hand. Signed. Pendant to No. 85. Panel, 11 by 8½ in.

91 Portrait of MRS. GREGORY.

Miss Gregory. — *Sir Henry Raeburn*, R.A.

B. 1770; d. 1847.
Seated, r. arm resting on table; white dress, green ribbon round waist, white head-dress. Life size. Canvas, 49 by 39 in. Painted about 1796.

92 Portrait of MRS. ANGELO.

M. Angelo, Esq. — *Sir Joshua Reynolds*, P.R.A.

Seated, r. arm resting on table; dark dress, open in front, with rose at breast, bracelet with miniature. Life size. Canvas, 29 by 24 in. Painted 1760.

93 VIEW OF A DUTCH TOWN.

A. J. Robarts, Esq. — *Jan van der Heyden.*

A canal occupies the whole of the foreground; across it a bridge, beyond which are houses and a church with cupola; on the r. and l. other houses, and a barge on l. moored to canal bank. Signed. Panel, 20 by 19½ in.

GALLERY No. III.

94 Portrait of JAMES, 5th DUKE OF HAMILTON.

Lent by — Painter.

Lord Templemore. — *Thomas Gainsborough*, R.A.

Standing; red coat, waistcoat, and breeches; stick in l. hand; dog lapping water; wooded and rocky background. Life size. Canvas, 92 by 60 in.

95 ALLEGORICAL SUBJECT.

Earl of Darnley. — *Paolo Veronese.*

Cupid leading a man and woman to an undraped female figure seated on a globe, and holding an oak wreath over the head of the woman. Called by Crozat, "L'Amour heureux." Canvas, 71½ by 71½ in.

96 Portrait of DON GASPAR DE GUZMAN, CONDE DUQUE D'OLIVARES.

Marquis of Lansdowne. — *Diego Velasquez.*

The celebrated Spanish statesman; minister of Philip IV.; contemporary of Buckingham and Richelieu; patron of Velasquez; b. 1587; d. 1645.
Dark dress, high white collar. Life size. Canvas, 26 by 20½ in.

97 SHIPS IN A CALM.

Baron Ferdinand de Rothschild. — *William Vandevelde.*

Vessels and boats in harbour; shore and jetty in foreground; figures. Canvas, 25 by 30 in.

98 Portrait of KING CHARLES I.

Sir Matthew Wilson, Bart. — *Sir Anthony Vandyck.*

2nd son of James I.; b. 1600; m. Henrietta Maria of France 1625 (see No. 100); executed 1649.
Standing, in armour; r. hand on sphere, which stands on table, with crown and sceptre, &c.; l. hand holds a baton. Life size. Canvas, 51 by 39 in.

99 QUEEN TOMYRIS WITH THE HEAD OF CYRUS.

Lent by — Painter.

EARL OF DARNLEY. — *Peter Paul Rubens.*

Cyrus the Great, after subduing the Assyrians, before attacking the Massagetæ, a people beyond the Araxes, offered to marry their widowed queen Tomyris; the offer was rejected, and Cyrus invaded her territory; a battle ensued, in which Cyrus was defeated and slain, and his body having been brought to the queen, she ordered his head to be cut off and thrown into a pail of human blood, in order, she said, that as he loved blood, he might have enough of it.

The queen is seen on the l., attended by her women, standing near a pail of blood, into which a youth is dipping the head; on the r. are warriors and ministers of the court. Canvas, 80 by 120 in.

100 PORTRAIT OF HENRIETTA MARIA, QUEEN OF CHARLES I.

MARQUIS OF LANSDOWNE. — *Sir Anthony Vandyck.*

Daughter of Henry IV. of France and Maria de' Medici; b. 1609; m. Charles I. 1625; d. 1669.

White silk dress with red bows; r. hand on crown, which rests on a table; pearl necklace, and pearls in hair. Life size. Canvas, 40 by 30 in.

101 PORTRAIT OF THE PAINTER.

MARQUIS OF LANSDOWNE. — *Diego Velasquez.*

The great Spanish painter; b. 1594; d. 1660.

Dark dress; high white collar. Life size. Canvas, 26½ by 20½ in.

102 LANDSCAPE.

A. J. ROBARTS, ESQ. — *Jan Wynants.*

Old tree in l. foreground; hawking party, with dogs, horses, &c., in r. foreground and distance. Signed, and dated 1666. Canvas, 29 by 33½ in.

103 ALLEGORICAL SUBJECT.

EARL OF DARNLEY. — *Paolo Veronese.*

An undraped female, seated between two men, giving a hand to one and a letter to the other. Called by Crozat, "L'Infidélité." Canvas, 72½ by 72½ in.

104 Portrait of LORD ARCHIBALD HAMILTON.

Lent by — Painter.

Lord Templemore. — *Thomas Gainsborough*, R.A.

Eldest son of James, 5th Duke of Hamilton (see No. 94), and his third wife, Anne (see No. 118); b. 1740; succeeded as 9th Duke, 1799; d. 1819.
Standing, cross-legged, leaning on stick, in landscape; green coat, yellow waistcoat, black breeches, three-cornered hat in r. hand. Life size. Canvas, 92 by 60 in.

105 VIRGIN AND CHILD.

Baron Ferdinand de Rothschild. — *Peter Paul Rubens.*

The Virgin, half length, seated, with her r. arm round the Infant Jesus, who stands on her lap. Panel, 37½ by 29½ in.

106 EMBLEMATICAL SUBJECT.

Lord Methuen. — *Bonifazio*, called *Veneziano.*

The picture represents the virtues and duties of a good Christian. The Virgin is seated, holding on her lap the Infant Jesus, who gives the cup to "Faith"; behind "Faith" advance "Charity," leading children by the hand, and "Hope," in a green robe; St. Peter kneels in prayer in the foreground; and on the l. is St. John the Baptist. Canvas, 68 by 85½ in.

107 Portraits of TITIAN and ANDREA FRANCESCHINI.

H.M. The Queen. (From Windsor Castle.) — *Tiziano Vecellio*, called *Titian.*

Titian, the great Italian painter; b. 1477; d. 1576.
Franceschini, Grand Chancellor of Venice; he stands in front of Titian, in the dress of a Procurator of St. Mark's. Life size. Canvas, 31½ by 36½ in.

108 CONWAY CASTLE.

Duke of Westminster. — *Jos. Mallord Will. Turner*, R.A.

Broken foreground to l.; castle in centre; boat at anchor to r.; figures. Canvas, 44 by 55 in.

109 THE BETRAYAL OF CHRIST.

Lord Methuen. — *Sir Anthony Vandyck.*

Judas is about to embrace our Lord, who is surrounded by a crowd of guards, one of whom carries a torch. Canvas, 99½ by 87½ in.

110 CLASSICAL SUBJECT.

Lent by **Painter.**

A. J. Robarts, Esq. *Claude Gelée*, called *Claude Lorraine.*

Harbour, with several vessels; on the shore, in the foreground, eight female figures, some with torches; on the r. tents, with hills beyond, from which a crowd is rushing towards the shore. Canvas, 41 by 59½ in.

111 Portrait of A GENTLEMAN.

H.M. The Queen. *Tiziano Vecellio*, called *Titian.*
(From Hampton Court.)

Black vest over jacket of chain mail, small white collar; l. hand on hilt of sword. Life size. Canvas, 36½ by 30½ in.

112 THE BAPTISM OF CHRIST.

John Heugh, Esq. *Paris Bordone.*

Faces finely painted & with great expression

St. John, from the bank, is pouring water from a vessel over our Lord, who is standing in the river; an angel to l.; group of cherubs in sky. Canvas, 50 by 51 in.

113 Portrait of AN ITALIAN GENTLEMAN.

Rt. Hon. G. Cavendish Bentinck, M.P. *Paris Bordone.*

Loose green dress, trimmed with narrow band of fur; hands in waistband. Life size. Canvas, 37½ by 29 in.

114 LANDSCAPE AND FIGURES.

Marquis of Lansdowne. *Giorgio Barbarelli*, called *Giorgione.*

A young man, with a musical instrument across his lap, and two young women, all seated on the banks of a stream under a tree, occupy the foreground; on the other side of the stream, houses, with hilly landscape beyond. Canvas, 47 by 40 in.

115 ALLEGORICAL SUBJECT.

Earl of Darnley. *Paolo Veronese.*

Cupid chastising a male figure with his bow, while two women, one holding an ermine, are hurrying away. Called by Crozat, "Le Dégoût." Canvas, 71½ by 71½ in.

116 Portrait of CHARLES BURNEY, Mus. Doc.

Rev. Chas. Burney. *Sir Joshua Reynolds*, P.R.A.

B. 1726; author of 'A History of Music'; father of Fanny Burney (Madame D'Arblay); d. 1814. The picture was painted in 1781 for Mrs. Thrale (afterwards Mrs. Piozzi), and sold at Streatham Park in 1816 at the sale of her effects.

Hood and gown of Mus. Doc. Oxon.; roll of music in r. hand. Life size. Canvas, 30 by 24½ in.

117 INTERIOR OF A GUARD HOUSE.

Lent by **Painter.**

SIR HUGH HUME CAMPBELL, BART. *David Teniers the younger.*

Soldiers gambling; one in yellow coat, with back to spectator; drum, hat and feather on r.; on l. red cloak and armour. Signed. Copper, 19 by 25 in.

118 PORTRAIT OF ANNE, DUCHESS OF HAMILTON.

LORD TEMPLEMORE. *Thomas Gainsborough*, R.A.

Daughter of Edward Spencer, Esq., of Rendlesham; m. as third wife James, 5th Duke of Hamilton (see No. 94); mother of Archibald, 9th Duke (see No. 104), and Anne, Marchioness of Donegall (see No. 123).
Seated, in a landscape; light cinnamon-coloured dress, red cloak trimmed with fur; r. arm leaning on a pedestal, on which stands an urn; high head-dress. Life size. Canvas, 92 by 60 in.

119 PORTRAIT OF THE PAINTER.

LORD METHUEN. *Jacopo da Pontormo.*

B. 1493 at Pontormo; family name Carrucci; pupil of L. da Vinci and Andrea del Sarto; principal works at Florence.
Dark dress, small white collar, dark cap. Life size. Panel, 17 by 11 in.

120 TWELFTH NIGHT.

H.M. THE QUEEN. *Jan Steen.*

The "king" is emptying his glass, while the others of the party, seven in number, look on; on the floor a child is trying to put out the lights. Signed. Panel, 16 by 21 in.

121 PORTRAIT OF A MEMBER OF THE GADDI FAMILY.

LORD METHUEN. *Andrea Vannucchi*, called *Andrea del Sarto.*

Bust of a boy with long fair hair; dark dress with under vest of red and gray, open at neck; black cap. Panel, 19 by 15 in.

122 INTERIOR OF A TAVERN.

A. J. ROBARTS, ESQ. *Jan Steen.*

A workman with cap and bare chest, looking at an officer seated with a girl on his knee; two men and a woman at a table, on which is ham and bread; on a bench close by, a glass, cloth, clay pipe, and some shrimps; at the back a boy in the doorway, and two men talking with a man outside the window. Signed. Panel, 14½ by 19 in.

Mediæval [illegible] - with beer-glass & loaf

123 PORTRAIT OF ANNE, MARCHIONESS OF DONEGALL.

Lent by **Painter.**

LORD TEMPLEMORE. *Thomas Gainsborough*, R.A.

Daughter of 5th Duke and Duchess of Hamilton (see Nos. 94 and 118); m. 1761, Arthur, 1st Marquis of Donegall (see No. 23); d. 1780.

Standing, in a garden, plucking rose with r. hand; blue dress, white shawl over l. arm, black ribbon round neck. Life size. Canvas, 92 by 60 in.

124 PORTRAIT OF DAVID GARRICK.

REV. CHAS. BURNEY. *Sir Joshua Reynolds*, P.R.A.

The celebrated actor; b. 1716; d. 1779.

Seated; hands clasped on table, on which is a MS., headed "Prologue"; dark brown coat. Life size. Canvas, 28½ by 22½ in.

125 LANDSCAPE.

LADY ELIZABETH PRINGLE. *Jacob Ruysdael.*

Wood and rocks; stream in foreground, with horsemen crossing. Signed. Canvas, 39½ by 49½ in.

126 ALLEGORICAL SUBJECT.

EARL OF DARNLEY. *Paolo Veronese.*

An old man is holding back a warrior from a sleeping woman, while Cupid leads him on. Called by Crozat, "Le Respect." Canvas, 71½ by 74 in.

127 SEA PIECE.

A. J. ROBARTS, ESQ. *Ludolph Backhuysen.*

Agitated sea, with several vessels; among them one with large white embroidered flag; harbour and shipping to r. and l.; shore in distance. Canvas, 29½ by 49½ in.

128 PORTRAIT OF JOHN, EARL OF PETERBOROUGH.

MORDAUNT FENWICK BISSET, ESQ. *Sir Anthony Vandyck.*

5th Lord Mordaunt; created Earl of Peterborough 1627; Master-General of the Ordnance under the Commonwealth.

Standing; scarlet coat and hose embroidered, large lace collar, light boots to calf, with spurs; l. hand gloved, holding aside curtain with r. hand; architectural background. Life size. Canvas, 86 by 48½ in.

129 VIEW OF THE TOWN OF DORT.

A. J. ROBARTS, ESQ. *Albert Cuyp.*

In the centre, the town with its tower and six windmills; in the r. foreground water, with three cows on farther bank; in the l. foreground two horsemen on a brown and a gray horse, next them a woman with a basket on her head, and a boy; in centre foreground a shepherd lying down, with six sheep. Canvas, 39 by 54 in.

130 POTIPHAR'S WIFE ACCUSING JOSEPH.

Lent by **Painter.**

SIR JOHN NEELD, BART. *Rembrandt van Rhyn.*

Potiphar's wife seated at a bed, on the other side of which stands Joseph, holding up his hand; Potiphar, in turban and Eastern costume, leaning over his wife on r. Canvas, 41½ by 34 in.

131 PORTRAIT OF LADY ELIZABETH FOSTER, AFTERWARDS DUCHESS OF DEVONSHIRE.

DUKE OF DEVONSHIRE, K.G. *Sir Joshua Reynolds*, P.R.A.

Daughter of 4th Earl of Bristol; m. 1st, John Thomas Foster, Esq.; 2nd, 1809, William, 5th Duke of Devonshire; d. 1824.
White dress, broad blue sash, pink bow at neck; hair powdered. Life size. Canvas, 29½ by 24½ in.

132 INTERIOR: OLD WOMAN READING.

A. J. ROBARTS, ESQ. *Nicholas Maas.*

Old woman in black and red dress seated near a spinning wheel, fronting spectator, reading a book through a glass; upon a chair a red cushion. Signed, and dated 1658. Canvas, 18½ by 22½ in.

133 THE NEGRO BOY.

H.M. THE QUEEN. *Albert Cuyp.*

A negro boy holds a gray and a brown horse, whose riders, dismounted, converse; near them are two dogs; in the middle distance some cows in a meadow; the river Rhine, with a tower and lofty hills, close the background. Canvas, 56 by 89 in.

134 PORTRAIT OF JEAN PIERRE CAMUS, BISHOP OF BELLEY AND ARRAS.

SIR HUGH HUME CAMPBELL, BART. *Philippe de Champagne.*

B. 1582; friend of St. François de Sales; writer of many works against monasteries; d. 1652.
In ecclesiastical robes. On the picture is inscribed "Æts. 58, 1643." Canvas, 29 by 23 in.

135 THE GARDENER.

LADY ELIZABETH PRINGLE. *David Teniers the younger.*

Old man, in blue coat, with white cap, wheeling a barrow full of cabbages; in centre an old woman leaning on a door; on the r. kitchen utensils, poultry, and other still life; on l. fowls, and the head of a pig feeding out of a trough; pigeons on roof of pigstye. Panel, 21½ by 31 in.

136 EQUESTRIAN PORTRAIT OF KING CHARLES I.

Lent by **Painter.**

H.M. The Queen. *Sir Anthony Vandyck.*
(From Buckingham Palace.)

(See No. 98.)

In armour, on a dun-coloured horse, bareheaded; behind him, holding his helmet, Sir Thomas Norton, Master of the Horse. Canvas, 37 by 31½ in.

137 VIEW on the RIVER MAAS: Evening.

A. J. Robarts, Esq. *Albert Cuyp.*

On the l. a large barge manned with soldiers, into which an officer is stepping from a boat; on the r. other barges and boats; on the extreme r. a town with church spire. Signed. Canvas, 42 by 59 in.

138 Portrait of JAMES STUART, DUKE OF RICHMOND AND LENNOX.

Lord Methuen. *Sir Anthony Vandyck.*

B. 1612; son of Erne, Duke of Lennox; created Duke of Richmond 1641; devoted adherent of Charles I.; d. 1655.

Standing; r. hand on head of a deerhound; black dress and cloak, large lace collar, shoes with bows, star on l. shoulder, order with blue ribbon round neck; long fair hair. Life size. Canvas, 84 by 49 in.

139 LANDSCAPE.

A. J. Robarts, Esq. *Minderhout Hobbema.*

View of a village; top of church spire seen through large trees on the l.; in centre, a party of peasants in a cart with two horses; two other peasants in the road; trees and houses in centre distance; and cottage in deep shadow on the r. Canvas, 34½ by 41 in.

GALLERY No. IV.

140 VIRGIN AND CHILD.

Lent by — Painter.

F. Austen, Esq. — *Domenico Ghirlandaio.*

The Virgin, seated in an archway, holding the Infant Jesus on her lap; St. John the Baptist in adoration; landscape background; on the l. shoulder of the Virgin a gold star. Tempera on panel, 34 by 26 in.

141 CHRIST BEFORE PONTIUS PILATE.

Lord Methuen. — *Lucas van Leyden.*

A lofty richly-decorated entrance-hall, in which Pontius Pilate is seated under a canopy, surrounded by guards; our Lord stands before him; in the foreground of the picture are a greyhound and a shaved poodle. Tempera on canvas, 67 by 57 in.

142 VIRGIN AND CHILD.

G. P. Boyce, Esq. — *Antonio Pollaiuolo.*

The Virgin, seated in an archway, holding the Infant Jesus on her lap; a saint on either side; foliage background. Panel, 30½ by 21½ in.

143 VIRGIN AND CHILD, and SAINTS.

Lord Methuen. — *Jan Gossaert,* called *Jan de Mabuse.*

The Virgin, with fair hair in long plaits, enthroned, with the Infant Jesus on her lap; in her r. hand she holds a pear; on the r. stands St. Anna, on the l. St. Joseph with a book, and, seated in front of him, St. Catherine in a rich embroidered robe, with a crown on her head and an open book on her lap; on the red drapery of the Virgin is a fly. Panel, 36½ by 29 in.
This picture has also been attributed to Jan van Eyck.

144 CHRIST TAKING LEAVE OF HIS MOTHER BEFORE THE PASSION.

Rev. J. Fuller Russell. — *Albrecht Altdorfer.*

Our Lord, in the centre of the picture, accompanied by SS. Peter and John, is holding out the two forefingers of His r. hand in the act of blessing; on the l. the Virgin, seated on the ground, with the holy women round her; foliage to r.; an archway and building to l.; hills in background. Panel, 53 by 42 in.

145 THE CRUCIFIXION.

Lent by — Painter.

Lord Ronald Gower. — *Barthol. Estéban Murillo.*

Figure of our Lord on the Cross. Panel, 9½ by 7½ in.

146 Portrait of ANNE ROPER.

Lord Methuen. — *Hans Holbein.*

This picture has also been thought to be a portrait by Mabuse, of Margaret, Countess of Richmond and Derby, mother of Henry VII.

Seated, with a book on her lap; dark over-dress, trimmed with fur; red under-sleeves; dark head-dress, with white cap underneath; triple gold chain round neck, with crucifix attached; medallion brooch. Panel, 14 by 10 in.

147 LANDSCAPE.

J. T. Gibson Craig, Esq. — *Giorgio Barbarelli*, called *Giorgione.*

Boughs of a dead tree in foreground; figures on the road close by; in the middle distance two trees; in the background a group of buildings, with hills beyond. Panel, 6 by 6½ in.

148 ST. JEROME, in A LANDSCAPE.

Rev. J. Fuller Russell. — *Joachim de Patinir.*

St. Jerome seated in the foreground holding the paw of a lion; on the l. a chapel, over which tower high rocks; a river stretches away in the background through a green plain, at the farther extremity of which is seen a town, with high mountains beyond. Panel, 10½ by 10½ in.

149 ADORATION OF THE MAGI.

W. Graham, Esq. — *Gentile da Fabriano.*

On the extreme r. the Virgin is seated, holding on her lap the Infant Jesus, and beside her is St. Joseph, examining one of the offerings; one of the kings, having cast his crown on the ground, is kneeling in adoration; behind him are other worshippers, with attendants on foot and on horseback, among them a dwarf. Panel, 12½ by 24½ in.

150 POPE ST. CORNELIUS, and A BISHOP.

Rev. J. Fuller Russell. — *Bartholomew de Bruyn.*

Represented standing in niches, St. Cornelius (in the l. panel) holding his emblem, a horn, the Bishop (in the r. panel), the model of a church. Panel, each 22 by 8½ in.

151 THE CRUCIFIXION.

Lent by **Painter.**

Rev. J. Fuller Russell. *Spinello Aretino.*

The two compartments on either side of the picture contain:—On the r. St. James the greater and St. Bartholomew, on the l. St. John the Baptist and St. Paul. In the five circular compartments of the predella are—the Virgin and Child in the centre, and beginning from the l., St. Reparata, St. Bernard, St. Anthony, and St. Catherine of Alexandria. Panel, 42½ by 33½ in.

152 A DIPTYCH.

Rev. J. Fuller Russell. *Taddeo di Bartolo.*

On the l. wing the Virgin and Child enthroned between St. James the greater and St. John the Baptist and two angels; on the r. wing our Lord on the Cross, which St. Mary Magdalene is embracing, St. Mary and St. John standing on either side. In the upper portion of the frame are two circular compartments containing half-length figures of the Angel of the Annunciation and St. Mary. Panel, each 15½ by 7 in.

153 THE MARRIAGE OF THE VIRGIN.

Rev. J. Fuller Russell. *Florentine School* (about 1370).

The three principal personages occupy the centre of the picture; behind them and on either side are grouped several others. Engraved in M. Chev. Artaud de Montor's 'Peintres Primitifs,' Paris, 1843, where it is ascribed to Starnina. Panel, 7 by 18 in.

154 THE DEATH AND ASSUMPTION OF THE VIRGIN.

Lord Methuen. *Fra Angelico.*

Divided into two parts: the lower representing the Death of the Virgin, the upper her Assumption. Formerly the altar-piece of a chapel near Leghorn. Panel, 22½ by 16 in.

155 VIRGIN AND CHILD.

R. R. Holmes, Esq. *Fra Angelico.*

The Virgin holding the Infant Jesus in her arms, and attended by four angels. Panel, 7 by 4 in.

156 THE CORONATION OF THE VIRGIN.

Rev. J. Fuller Russell. *Taddeo Gaddi.*

Our Lord and the Virgin seated on a throne; around are sixteen angels, eight of whom are playing on musical instruments.

157 A DIPTYCH.

Lent by — **Painter.**

Rev. J. Fuller Russell. — *Hans Memling.*

On the r. wing is represented the crucifixion; in the foreground on the l. are the Virgin, St. John, and the holy women; before the cross St. Mary Magdalene in an attitude of supplication; behind her the blind Longinus on horseback, holds a lance which a soldier guides so as to pierce our Lord's side; a drop of blood falling on the eyes of Longinus restores his sight; on the r. are the centurion, a soldier with a sponge, and others; hilly background, with the city of Jerusalem on r.

On the l. wing Joan, youngest daughter of Charles VII. of France and Mary of Anjou, and first wife of Jean II., Duc de Bourbon, is represented kneeling; behind her is St. John the Baptist, and in front of her an angel holding a shield, on which are the arms of France and of Bourbon; in the sky is seen the Eternal Father symbolised as the Ancient of Days (Daniel vii. 9), the Holy Ghost under the form of a dove, and the Virgin seated with the crescent moon beneath her feet, and holding on her knees the Infant Jesus, who, with a globe surmounted by a cross in His l. hand, raises His r. hand to bless the kneeling princess. Panel, each wing 13½ by 9 in.

158 ECCE HOMO.

R. R. Holmes, Esq. — *Flemish School* (*15th cent.*).

This picture was taken from the house of King Theodore of Abyssinia, at Magdala, on April 13, 1868. Probably repainted in Spain or Portugal, and taken to Abyssinia by missionaries. Panel, 12½ by 9½ in.

159 THE MARTYRDOM OF SS. COSMO AND DAMIAN.

W. Graham, Esq. — *Fra Angelico.*

The patron saints of medicine and the medical profession; they were of Eastern birth, and were condemned to death during the persecutions under Diocletian; tradition asserts that when cast into the flames the fire refused to consume them, and that after other attempts to kill them had been made ineffectually, they were finally beheaded.

Here represented with three other saints bound in the midst of flames, which leaving them unhurt, have already overcome some of the guards; in the balcony above, looking on, are seated the governor of the province and others. Panel, 14½ by 18 in.

160 VIRGIN AND CHILD.

Rev. J. Fuller Russell. — Attributed to *Christopher of Utrecht.*

Similar in design to the figures of the Virgin and Child in the large picture by Roger van der Weyden, in the Munich Gallery, of St. Luke taking the portrait of the Virgin. Formerly in the chapel of the English college at Lisbon. Christopher of Utrecht is said to have been in Portugal in 1492. Panel, 17½ by 12 in.

161 PORTRAIT OF A SURGEON.

Lent by — **Painter.**

VISCOUNTESS CLIFDEN. — *Hans Burckmair.*

A man with red hair and beard in a brown fur-trimmed robe, with black sleeves, standing behind a table, on which are a skull and an hour-glass; behind him a shelf of books. Panel, 16 by 11 in.

162 PORTRAIT OF RAPHAEL, WHEN A BOY.

LADY ELIZABETH PRINGLE. — *Giovanni Santi.*

The great painter; b. at Urbino 1483; d. at Rome 1520.
In profile; light hair; red embroidered dress. An inscription at the bottom of the picture states it to be a portrait of Raphael at six years old, painted by his father. Panel, 16 by 10½ in.

163 THE CRUCIFIXION.

REV. J. FULLER RUSSELL. — *Michael Wohlgemuth*, or *Albert Dürer.*

A rocky and wooded landscape, with numerous figures; Jerusalem in the background; in the r. corner of the picture is Albert Dürer's monogram. Panel, 58 by 56 in.

164 VIRGIN AND CHILD.

REV. J. FULLER RUSSELL. — *Quentin Matsys.*

The Virgin, seated in a room, with the Infant Jesus on her lap; a fire burns on the hearth behind. Panel, 24 by 18 in.

165 THE ENTOMBMENT.

SIR HENRY THOMPSON. — *Hans Memling.*

In the foreground our Lord is being laid in the tomb, St. Mary Magdalene kneels in front, and around are grouped the Virgin, St. John, the holy women, and Joseph of Arimathea; wooded and rocky background, through which flows a river; a castle on r. Panel, 12½ by 5 in.

166 PORTRAIT OF A LADY.

W. GRAHAM, ESQ. — *Sir Antonio More.*

Standing; dark dress, small white ruff, large gold embroidered head-dress; long gold chain round neck; hands clasped. Panel, 16 by 12½ in.

167 THE CORONATION OF THE VIRGIN.

REV. J. FULLER RUSSELL. — *School of Giotto.*

Our Lord and the Virgin seated on a throne; at their feet four kneeling angels offering vases of flowers. Panel, 27 by 16 in.

168 AN ARCHANGEL.

Lent by — Painter.

W. Graham, Esq. — *Venetian School.*

In a landscape; lake and hills in the background. Panel, 15½ by 10½ in.

169 VIRGIN AND CHILD.

Rt. Hon. G. Cavendish Bentinck, M.P. — *Lorenzo di Credi.*

The Virgin, seated in a room, holding the Infant Jesus on her lap, and giving him a piece of a pomegranate, the remainder of which is on a bench beside; through the windows of the room are seen a hilly landscape, with water, trees, and buildings. Panel, 30½ by 20½ in.

170 THE HISTORY OF JOSEPH.

Lord Methuen. — *Francesco Ubertini*, called *Il Bacchiacca.*

The discovery of the cup in Benjamin's sack, and his brethren, overwhelmed with dismay, prostrate at Joseph's feet. Panel, 14 by 55½ in.

According to Vasari, this picture and its pendant, No. 176, were painted for the head and foot of the marriage bed of Pier Francesco Borgherini of Florence, and his wife Margherita, daughter of Roberto Acciajuolo.

171 Portrait of QUEEN MARY.

Society of Antiquaries. — *Lucas de Heere.*

Daughter of Henry VIII. by his first wife, Catherine of Arragon; b. 1515; succeeded her half-brother Edward VI. 1553; m. Philip II. of Spain 1554; d. 1558.

Standing; high brown gold embroidered dress, sewn with pearls, sable-trimmed wide sleeves; flat French head-dress with pearls, necklace with large pearl drop; red velvet background. Life size. Signed, and dated 1554. Panel, 41 by 31 in.

172 THE DISMISSAL OF HAGAR.

Lord Methuen. — *Bernardino Pinturicchio.*

Hagar, with Ishmael in her arms, descending some steps; Sarah and two other women behind her; wooded and rocky background. Panel, 30 by 13 in.

173 HOLY FAMILY.

H.M. The Queen. — Attributed to *Albert Dürer.*

(From Windsor Castle.)

The Virgin enthroned, with the Infant Jesus on her lap; at her feet a pot of flowers; on either side two bishops kneeling. Panel, 29½ by 22 in.

174 VIRGIN AND CHILD.

Lent by — **Painter.**

LORD METHUEN. — *Piero della Francesca.*

The Virgin enthroned, with the Infant Jesus on her lap, holding a bird in His l. hand; a saint standing on either side of the throne; two angels behind. Panel, 29 by 19 in.

175 THE CORONATION OF THE VIRGIN.

LORD METHUEN. — *Gentile da Fabriano.*

Our Lord and the Virgin seated; above hovers the dove; on either side are three angels holding scrolls of music; the crown and brooch of the Virgin and the belt of our Lord are studded with precious stones. Panel, 33 by 25½ in.

176 THE HISTORY OF JOSEPH.

LORD METHUEN. — *Francesco Ubertini*, called *Il Bacchiacca.*

Joseph sending his brethren back, laden with gifts, to fetch their aged father Jacob, and bring him to Egypt. Panel, 14 by 55½ in. (See No. 170.)

177 THE ANNUNCIATION.

W. GRAHAM, ESQ. — *Sandro Botticelli.*

The Virgin seated at a doorway in a corridor, along which the angel Gabriel advances, holding a lily in his l. hand; landscape on l., in which are seen an angel leading a child by the hand. Panel, 34 by 34 in.

178 MATER DOLOROSA.

LORD METHUEN. — *Daniele da Volterra.*

In brown hood and cloak covering a blue robe; both hands extended. Panel, 23 by 19 in.

179 THE ANNUNCIATION.

LORD METHUEN. — *Fra Filippo Lippi.*

The Virgin, seated in a corridor, holding a book in her l. hand, and taking with her r. a lily from the angel Gabriel, who kneels in front of her; behind him the kneeling figure of the donor with hands joined in prayer; above them hovers the dove; a landscape with towers and walls in the background, seen through an open archway. Panel, 52 by 50 in.

Vasari says that this picture was painted by Filippo Lippi for Messer Jacopo Bellucci, as a gift for a church at Pistoia.

180 HOLY FAMILY.

Lent by **Painter.**

LORD METHUEN. *Lorenzo di Credi.*

The Virgin enthroned, with the Infant Jesus on her lap; at her feet St. Luke with a pen and book; an angel on either side of the throne. Panel, 24½ by 16½ in.

181 PORTRAITS OF A LADY AND GENTLEMAN.

LORD METHUEN. *Tommaso di Giovanni*, called *Masaccio.*

The lady, in profile, in red dress with black embroidered under-sleeves, her hands clasped in front of her, occupies the centre of the picture; opposite her appear through a window the face and hands of a man with a scarlet cap on his head; in his hands he holds an escutcheon bearing the arms of the Portanari family, the founders of the hospital at Florence; behind the lady is an open window, through which are seen houses and a landscape. Panel, 25 by 16½ in.

182 VIRGIN AND CHILD.

F. AUSTEN, ESQ. *Italian School* (15*th cent.*).

The Virgin enthroned, with the Infant Jesus on her lap; in His l. hand He holds a crown; two female saints kneeling; and four archangels, two on either side of the throne. Panel, 55 by 43½ in.

183 VIRGIN AND CHILD.

LORD METHUEN. *Andrea Luigi di Assisi.*

The Virgin seated, holding the Infant Jesus on her lap; trees and buildings in background. Signed. Panel, 25 by 17 in.

184 PORTRAIT OF KING EDWARD VI.

W. MORE MOLYNEUX, ESQ. *Hans Holbein.*

Son of Henry VIII. by his third wife, Jane Seymour; b. 1537; succeeded his father 1547; d. 1553.

Embroidered cloak and doublet, black cap and feather. Round the frame is an inscription stating that the picture was painted when he was ten years old, in 1547, the year of his accession. Panel, 27½ by 20 in.

185 PORTRAITS OF JEANNE LA FOLLE, QUEEN OF CASTILLE, AND OF HER SON CHARLES AND DAUGHTER ELEANOR.

F. AUSTEN, ESQ. *Flemish School.*

Daughter of Ferdinand and Isabella of Spain; b. 1482; m. 1496 the Archduke Philip of Austria; mother of the Emperor Charles V., here represented as a boy standing beside her; became, on the death of her mother, Queen of Castille; d. 1555.

In green figured and embroidered dress; her r. hand on the shoulder of the Princess, her l. on that of the Prince. Panel, 32½ by 22½ in.

186 PORTRAIT OF A BISHOP.

Lent by — Painter.

W. GRAHAM, ESQ. — *Venetian School.*

Seated in episcopal robes and mitre, crozier in r. hand, book in l. Life size. Panel, 42½ by 19 in.

187 VIRGIN AND CHILD, AND ST. JOHN.

LORD METHUEN. — *Ridolfo Ghirlandaio.*

The Virgin, seated, with the Infant Jesus standing in front of her, and giving a flower to St. John the Baptist, who kneels to receive it. Panel, 38½ in. (circular).

188 MYTHOLOGICAL SUBJECT.

LADY ELIZABETH PRINGLE. — *Bernardino Pinturicchio.*

Perhaps represents the story of Io. Panel, 24½ by 66½ in.

189 ST. GEORGE AND THE DRAGON.

SIR JOHN NEELD, BART. — *Giorgio Barbarelli*, called *Giorgione.*

St. George in armour standing over and spearing the dragon. Panel, 49 by 26 in.

190 THE CONVERSION OF ST. PAUL.

W. GRAHAM, ESQ. — *Venetian School.*

Canvas, 30 by 36 in.

191 PORTRAIT OF A SCULPTOR.

MARQUIS OF LANSDOWNE. — *Giorgio Barbarelli*, called *Giorgione.*

Said to be a portrait of Sansovino, the Venetian architect and sculptor, an intimate friend of Titian and Giorgione.

Seated, with a torso of a statue in front of him, and holding a pair of compasses in his r. hand. Canvas, 29 by 25½ in.

GALLERY No. V.

192 PORTRAIT OF A MAN.

Lent by — Painter.

H. WALLIS, ESQ. — *Giambattista Moroni.*

Standing; in black cloak, white collar, flat black cap; in his hands he holds two books, one entitled 'Theologia,' the other 'Philosophia.' On the background is the following inscription: "A. F. OLIV. I. G. ANNVM AGENS LIII. MDLXXVII." Life size. Canvas, 27 by 25½ in.

193 A FARRIER'S SHOP.

A. J. ROBARTS, ESQ. — *Philip Wouvermans.*

In front of a farrier's shop on the l. the driver of a post waggon and others have halted; among them a gentleman on a roan horse, whose off fore-foot the farrier is examining, while an assistant stands by; at the door of the house are a woman and child, and near them a man holding a bay horse; a gray and a brown horse stand in the foreground, and to the r. of them are two men and a woman with a child in her arms reposing; hilly landscape in distance. Signed. Panel, 14 by 18½ in.

194 MYTHOLOGICAL SUBJECT.

W. GRAHAM, ESQ. — *Andrea Schiavone*, called *Medula.*

Probably represents the story of the nymph Lara or Laranda, who for indiscreet babbling was deprived by Jupiter of her tongue, and condemned to be conducted to the infernal regions by Mercury, who on the way fell in love with her. Panel, 9 by 45½ in.

195 PORTRAIT OF NELLY O'BRIEN.

VISCOUNTESS CLIFDEN. — *Sir Joshua Reynolds*, P.R.A.

A noted beauty, who sat frequently to Sir Joshua Reynolds.
Seated, profile, leaning her head on her r. hand; low dress, blue scarf. Dated on frame 1773. Life size. Canvas, 49 by 39 in.

196 LADY HAMILTON AS JOAN OF ARC.

J. H. ANDERDON, ESQ. — *George Romney.*

Blue and yellow drapery; r. arm raised over head in attitude of denunciation. Unfinished. Canvas, 23 by 19½ in.
(See No. 215.)

197 CASTEL GANDOLFO.

Lent by — Painter.

Sir George Beaumont, Bart. — *Richard Wilson*, R.A.

A favourite residence of the Popes, near Rome.
Figures in the foreground; the Campagna in the distance. Canvas, 18½ by 24 in.

198 EL SUEÑO.

Miss Hannah de Rothschild. — *Barthol. Estéban Murillo.*

The Infant Christ lying asleep, and clasping a skull with His l. hand; drapery is held over Him by three angels. Canvas, 40½ by 49 in.

199 FOREST SCENE.

Sir Hugh Hume Campbell, Bart. — *Jacob Ruysdael.*

In the foreground masses of rock, through which a broad brook flows in gentle cascades; silvery beech and oak lie fallen along the rocky bank on r.; lofty trees fill up the background; in the distance are a man and a woman with some sheep. Signed. Canvas, 40½ by 51 in.

200 Portrait of A GENTLEMAN.

Sir John Neeld, Bart. — *Cornelius Jansen.*

Black satin dress, wide lace-edged collar. Life size. Canvas, 31 by 25 in.

201 BOATS IN A CALM.

Sir John Neeld, Bart. — *Jan van de Capella.*

Calm sea, with fishing boats unloading; two boys in the foreground carrying a basket. Canvas, 21 by 24 in.

202 A FAMILY GROUP.

Executors of the late Archdeacon Hony. — *Thomas Gainsborough*, R.A.

Portraits of a lady in a blue dress, and gentleman in brown coat and breeches and red gold embroidered waistcoat, walking, the lady holding a little girl by the hand; landscape background. Life size. Canvas, 95½ by 92 in.

203 AARON WITH THE ROD THAT BUDDED.

Viscountess Clifden. — *Giuseppe Ribera*, called *Lo Spagnoletto.*

Looking upwards, and grasping rod in r. hand; dark dress. Life size. Canvas, 28 by 24 in.

204 THE ORGAN PLAYER.

Lent by — Painter.

A. J. Robarts, Esq. — *Cornelius Dusart.*

A party of men and women seated in front of an inn listening to a hand-organ player; a horse and cart, houses, and figures on r. Panel, 21 by 29 in.

205 LANDSCAPE AND FIGURES.

Sir Thomas Whichcote, Bart. — *Thomas Gainsborough*, R.A.

Shepherd and girl with dog in foreground; near them cattle and sheep; rocks and trees to r. and l.; distant landscape with hilly background. Canvas, 43 by 57½ in.

206 SPANISH GIPSIES.

W. F. Trimnell, Esq. — *Barthol. Estéban Murillo.*

Old woman lying down with tambourine in l. hand, laughing, and snapping fingers of r. hand; boy standing over her playing castanets. Canvas, 30½ by 39½ in.

207 Portrait of EDMUND BURKE.

Mrs. Drummond. — *Sir Joshua Reynolds*, P.R.A.

Statesman, orator, and writer; b. 1730; d. 1797, at Beaconsfield, Bucks.
Plum-coloured coat. Life size. Canvas, 29½ by 24 in.
Painted for Mrs. Thrale (afterwards Mrs. Piozzi), and purchased at the sale of her effects at Streatham Park, in 1816, by Mr. Richard Sharp, known as "Conversation Sharp," and by him bequeathed to the present owner.

208 MOONLIGHT SCENE.

Sir John Neeld, Bart. — *Eglon H. van der Neer.*

The banks of a river, with figures and a cart and horse in foreground; cattle and a boat on r. Signed. Panel, 11 by 17 in.

209 Portrait of CHARLES RICH, EARL OF WARWICK.

Lady Elizabeth Pringle. — *Sir Anthony Vandyck.*

White satin embroidered doublet, scarlet hose and cloak, white shoes with bows, sword, hat in r. hand; armour on ground; naval engagement in background. Life size. Canvas, 73 by 50 in.

210 Portrait of THE PAINTER.

Mrs. Drummond. — *Sir Joshua Reynolds*, P.R.A.

B. 1723; first President of the Royal Academy, 1768; d. 1792.
Plum-coloured coat; l. hand held to ear. Life size. Canvas, 28½ by 23½ in.
Painted for Mrs. Thrale (afterwards Mrs. Piozzi), and purchased at the sale of her effects at Streatham Park, in 1816, by Mr. Richard Sharp, known as "Conversation Sharp," and by him bequeathed to the present owner.

211 LANDSCAPE AND CATTLE.

Lent by **Painter.**

BARON FERDINAND DE ROTHSCHILD. *Adrian Vandevelde.*

Cattle, goats, and sheep in foreground; behind them on l. figures seated under a tree, near a shed; man ploughing in the r. distance; hilly background. Signed, and dated 1660. Panel, 11 by 9 in.

212 MR. HAYLEY'S SON AS "PUCK."

CAPTAIN G. GODFREY. *George Romney.*

Mr. Hayley, an eminent writer in prose and verse, was a great friend of Romney's.

Sketch of a head. Life size. Canvas, 29 by 24¼ in.

213 LANDSCAPE AND FIGURES.

BARON FERDINAND DE ROTHSCHILD. *Adrian Vandevelde.*

In foreground, at the edge of a ravine, a man on horseback, with woman seated behind him; beside them another man with two cows and a dog; sheep and a goat on l.; tree on r.; mountain background. Signed, and dated 1664. Panel, 11 by 9 in.

214 PORTRAIT OF THE 1ST COUNTESS OF PETERBOROUGH.

MORDAUNT FENWICK BISSET, ESQ. *Sir Anthony Vandyck.*

Standing, holding by a chain in her r. hand a tiger cub that sits at her feet; low amber-coloured dress, pearl necklace. Life size. Canvas, 85½ by 48 in.

For a portrait of her husband, see No. 128.

215 PORTRAIT OF EMMA HARTE, LADY HAMILTON.

CAPTAIN G. GODFREY. *George Romney.*

A favourite model of Romney's; m. Sir W. Hamilton, English ambassador at Naples, and became well known from her friendship with Lord Nelson; d. 1815. She is here represented reading a gazette announcing one of Nelson's victories.

White dress, bonnet; reading a paper held in both hands. Sketch. Life size. Canvas, 35 by 27 in.

216 LANDSCAPE AND FIGURES.

J. H. ANDERDON, ESQ. *Richard Wilson*, R.A.

Broken bridge and circular ruin on r.; figures in foreground on the bank of a river, one standing under a tree, playing a flute. Canvas, 11½ by 16 in.

217 PORTRAIT OF THE PAINTER.

Lent by **Painter.**

LORD RONALD GOWER. *Thomas Gainsborough*, R.A.

Landscape and portrait painter; b. 1727; original member of the Royal Academy; d. 1788.
Reddish coat. Sketch. Life size. Canvas, 20½ by 16 in.

218 THE REPOSE IN EGYPT.

SIR JOHN LESLIE, BART. *Jacopo da Ponte*, called *Bassano.*

The Virgin is seated beneath a tree, with the Infant Jesus on her lap, playing with her veil; at her feet lies Joseph, leaning his head on his hand, and gazing at the Child; on the l. a man is fastening a donkey by a halter to the trunk of a tree; two other figures stand close by, one with a lamb over his shoulder. Canvas, 44½ by 61 in.

219 A NEGRO BOY HOLDING A BASKET OF FRUIT.

LADY ELIZABETH PRINGLE. *Sir Joshua Reynolds*, P.R.A.

Brown dress; holding in both hands a basket, on which are apples, oranges, and other fruit. Life size. Canvas, 27 by 21½ in.

220 SOLDIERS ON THE MARCH.

BARON FERDINAND DE ROTHSCHILD. *Philip Wouvermans.*

A wild country, with trees and a ruined bridge; in the centre three armed and mounted soldiers, one carrying a banner; another stops his horse to drink at a stream; following them is a baggage waggon, with a boy seated on the horse; beside them a market woman, child, and dog advance along the road; to the r. other figures crossing a swamp. Signed. Canvas, 20½ by 26 in.

221 PORTRAIT OF PERCIVAL POTT.

ST. BARTHOLOMEW'S HOSPITAL. *Sir Joshua Reynolds*, P.R.A.

B. 1713; principal surgeon to St. Bartholomew's Hospital, 1749; inventor of many surgical instruments; d. 1788.
Seated in armchair; beside him a table with books and papers; crimson dress. Painted 1784, when he was seventy-one years old. Life size. Canvas, 55 by 43½ in.

222 LADY HAMILTON AS CASSANDRA.

CAPTAIN G. GODFREY. *George Romney.*

(See No. 215.)
Classic white robe; crowning herself with laurel. Canvas, 24½ in. (circular).

223 LANDSCAPE AND CATTLE.

Lent by **Painter.**

A. Dennistoun, Esq. *Minderhout Hobbema.*

Cows coming through a dense wood, followed by a cowherd; fallen tree amongst herbage in the foreground; undulating wooded landscape on r., out of which rises a church spire. Canvas, 43 by 58½ in.

224 Portrait of PAUL COBB METHUEN.

Lord Methuen. *Thomas Gainsborough*, R.A.

Son of Paul Methuen (see Nos. 54 and 74) and Mrs. Methuen (see No. 30); d. 1816.

Standing, in a landscape, leaning on a pedestal; fancy dress: blue doublet, Vandyck collar and cuffs. Life size. Canvas, 49 by 39½.

For a portrait of the same as a boy by Sir Joshua Reynolds, see No. 283.

225 Portrait of DAVID MIDDLETON.

J. M. Paton, Esq. *Thomas Gainsborough*, R.A.

Surgeon-General to the army and surgeon to George III.; d. 1785, aged eighty-two.

Brown coat, yellow figured waistcoat; long hair. Life size. Canvas, 29½ by 24½ in.

226 PEASANTS REGALING AT AN INN.

Sir Hugh Hume Campbell, Bart. *Jan Steen.*

On the l. a couple dancing to the music of a bagpipe; near them a man in a red cap seated on the ground with a jug and a pipe; in the balcony of the inn a man and two women. Panel, 20 by 24 in.

227 HOLY FAMILY.

Rt. Hon. G. Cavendish Bentinck, M.P. *Paolo Veronese.*

The Virgin seated under a colonnade, with the Infant Jesus on her lap; St. John the Baptist kneeling at their feet; behind him St. Elizabeth. Canvas, 45¾ by 63 in.

228 Portrait of WILLIAM YONGE.

Mrs. R. Rathbone. *William Burgess.*

A medical man of extensive practice in Shropshire in the latter half of the last century.

Seated at a table, with pen in r. hand; light-brown coat and waistcoat. Panel, 17 by 13 in. (oval).

229 A SIBYL REVEALING TO AUGUSTUS THE MYSTERY OF THE INCARNATION.

Lent by — Painter.

W. Graham, Esq. — *Benvenuto Tisi*, called *Garofalo.*

The Emperor rests on one knee listening to the Sibyl, who points to the Virgin and Child and an angel in the sky; three figures stand behind the Emperor; landscape background. Panel, 25 by 16 in.

230 ADAM AND EVE.

J. T. Gibson Craig, Esq. — *Michael Coxis* (after *Raphael*).

Eve stands leaning against a tree, round which the serpent is coiled; Adam offers her some fruit; rocky and wooded landscape, water to r. Panel, 11 by 18½ in.

231 ARCHIMEDES.

Lady Elizabeth Pringle. — *Giuseppe Ribera*, called *Lo Spagnoletto.*

Seated at a table measuring with a pair of compasses on a globe; green, brown, and white drapery. Life size. Canvas, 61½ by 45½ in.

232 Portrait of A GENTLEMAN.

Sir John Neeld, Bart. — *Hans Holbein.*

Standing, at a table, r. hand extended, l. holding a glove and resting on table, on which lies the other glove; dark fur-trimmed robe; black cap. Inscribed "Ætatis suæ anno XLVIII. Anno dm̄ vero 1547." Life size. Panel, 31 by 25 in.

233 HAWKING PARTY HALTING.

Lady Elizabeth Pringle. — *Philip Wouvermans.*

Ladies and gentlemen on horseback, with dogs, halting at an inn door; one of the party leads his horse down to drink at a brook on the l. Signed. Panel, 14 by 16 in.

OCTAGON.

234 Portrait of ELIZABETH, MARGRAVINE OF ANSPACH.

Lent by — **Painter.**

The Fishmongers' Company. — *George Romney.*

Daughter of the 4th Earl of Berkeley; b. 1750; m., first, 1767 William, 6th Lord Craven, and, second, 1791 Christian Frederick, Margrave of Anspach (see No. 235); wrote her own memoirs and several other works; d. at Naples 1828.

Standing; white satin and gold embroidered dress, head-dress of the same. Painted 1797. Life size. Canvas, 93½ by 57 in.

235 Portrait of CHRISTIAN FREDERICK, MARGRAVE OF ANSPACH.

The Fishmongers' Company. — *George Romney.*

Nephew of Caroline of Anspach, queen of George II.; b. 1736; in 1790 sold his principalities of Anspach and Bayreuth to the King of Prussia, and came to live in England, where he m. his second wife, Elizabeth, widow of Lord Craven (see No. 234); d. 1806.

Standing; dark coat, yellow breeches, and top-boots; stick in r. hand, hat in l.; two horses in background. Life size. Canvas, 93½ by 57 in.

236 Portrait of ADMIRAL SIR FREDERICK MAITLAND.

The Raeburn Family. — *Sir Henry Raeburn,* R.A.

In command of the 'Bellerophon,' when Napoleon I. surrendered himself on board that ship.

Standing on a pier, r. hand pointing out to sea; naval uniform. Life size. Canvas, 93 by 58 in.

237 Portrait of ALDERMAN MATTHIAS PRIME LUCAS.

St. Bartholomew's Hospital. — *Sir David Wilkie,* R.A.

President of St. Bartholomew's Hospital, 1831–1848.

Seated; in alderman's robes; paper in l. hand. Painted 1839. Life size. Canvas, 93 by 57 in.

VESTIBULE.

238 ST. JOHN THE BAPTIST.

Lent by **Painter.**

Rt. Hon. G. Cavendish Bentinck, M.P. *Barthol. Estêban Murillo.*

Looking up, with r. hand clasped to breast, l. holding staff; red drapery; landscape background. Canvas, 47 by 41½ in.

239 BRIDGE AT VERONA.

Viscountess Clifden. *Antonio Canal*, called *Canaletto.*

View looking up the Adige; on the bridge to the r. is a state coach preceded by an escort. Canvas, 52 by 92 in.

240 Portrait of CHARLES, 2nd LORD HOWARD OF EFFINGHAM, EARL OF NOTTINGHAM, K.G.

Mordaunt Fenwick Bisset, Esq. *Federigo Zucchero.*

Lord High Admiral of England, and the vanquisher of the Spanish Armada; created Earl of Nottingham, 1596; d. 1624.
Standing, white staff in r. hand; robes and collar of the Garter; naval engagement in background. Life size. Canvas, 84 by 47 in.

241 Portrait of LORD WILLIAM RUSSELL.

Rt. Hon. W. P. Adam, M.P. *Sir Henry Raeburn*, R.A.

Grandson of John, 4th Duke of Bedford; b. 1767; murdered, 1840, by his valet, Courvoisier.
Seated, l. arm over the back of a chair; dark coat. Canvas, 50 by 39 in.

242 SEA PIECE.

A. J. Robarts, Esq. *Albert van Everdingen.*

An agitated sea, with sailing vessels and small craft; in the distance the shore, with a three-masted vessel lying off it. Canvas, 34 by 46 in.

243 Portrait of JACOB BOUVERIE, VISCOUNT FOLKESTONE.

The Society of Arts. *Thomas Gainsborough*, R.A.

First President of the Society of Arts; d. 1771.
Standing; in peer's robes; l. hand holds a scroll, headed "Plan of the Society," &c. Canvas, 93 by 57½ in.

244 PORTRAIT OF ROBERT, LORD ROMNEY.

Lent by **Painter.**

THE SOCIETY OF ARTS. *Sir Joshua Reynolds*, P.R.A.

Second President of the Society of Arts; b. 1712; d. 1793.
Standing; in peer's robes; r. hand resting on table, l. holding a paper. Canvas, 93 by 56 in.

245 THE CUSTOM-HOUSE QUAY IN 1757.

THE FISHMONGERS' COMPANY. *Samuel Scott.*

The landing quay in the foreground, with horses and cart and numerous figures; bales of goods lying about; shipping in the background. Canvas, 54½ by 40½ in.

246 SHEEP-SHEARING IN HELL'S GLEN, ARGYLESHIRE.

R. HORN, ESQ. *Sir George Harvey*, P.R.S.A.

Moorland and rocky landscape; man in foreground sharpening a pair of shears; others shearing on l. Canvas, 29½ by 48 in.

247 PORTRAIT OF LADY ISABELLA RICH.

LADY ELIZABETH PRINGLE. *Sir Anthony Vandyck.*

Daughter of Henry, 1st Earl of Holland; m. Sir James Thyn, of Long-Leate. Canvas, 82½ by 51 in.

248 PORTRAIT OF ADMIRAL SIR JOHN MARKHAM, K.C.B.

COLONEL MARKHAM. *Sir Thomas Lawrence*, P.R.A.

Commanded the 'Centaur' at the battle of St. Vincent; M.P. for Portsmouth for twenty years.
In naval uniform; sea in background. Life size. Canvas, 29½ by 25 in.

249 PORTRAIT OF KING HENRY VIII.

ST. BARTHOLOMEW'S HOSPITAL. *Hans Holbein.*

2nd son of Henry VII. and Elizabeth of York; b. 1491; succeeded his father, 1509; d. 1547.
Standing; fur-lined gold embroidered robe, black hat and white feather. Life size. Canvas, 46 by 37 in.

250 SEAPORT.

Lent by **Painter.**

LADY ELIZABETH PRINGLE. *David Teniers the younger.*

In the foreground fishermen selling fish; others hauling a net ashore; boats in the harbour, over which on the l. towers a fortress. Canvas, 28½ by 47 in.

251 PORTRAIT OF JOHN PITCAIRN, ESQ., OF PITCAIRN.

W. F. PITCAIRN, ESQ. *Sir H. Raeburn*, R.A.

Dark coat and waistcoat. Life size. Canvas, 29½ by 21 in.

GALLERY No. X.

252 PORTRAIT OF JOHN, 4TH EARL OF DARNLEY.

EARL OF DARNLEY. *Thomas Gainsborough*, R.A.

B. 1767; d. 1831.
Light brown coat, powdered hair. Life size. Canvas, 30 by 24½ in.

253 PORTRAIT OF ELIZABETH, COUNTESS OF DARNLEY, AND HER DAUGHTER, LADY ELIZABETH BLIGH.

EARL OF DARNLEY. *John Hoppner*, R.A.

3rd daughter of Rt. Hon. Will. Brownlow; m. 1791 John, 4th Earl of Darnley (see No. 252). Her daughter, Lady Elizabeth Bligh, m. 1833 Rev. John Brownlow; d. 1872.
Seated, in low dress, the child standing on her lap. Life size. Canvas, 50 by 39 in.

254 WESTMINSTER BRIDGE IN 1747.

THE FISHMONGERS' COMPANY. *Samuel Scott.*

View taken looking up the river, with Lambeth Palace seen through one of the arches; old Montague House on the r. Canvas, 26½ by 45 in.

255 PORTRAIT OF BENJAMIN WEST, P.R.A.

J. H. ANDERDON, ESQ. *Sir Thomas Lawrence*, P.R.A.

Historical painter; b. 1738, of a Quaker family in Pennsylvania; original member of the Royal Academy; elected President R.A., after Reynolds, 1792; d. 1820. Sketch of the head only. Life size. Panel, 29 by 24 in.

256 PORTRAIT OF SIR WILL. MEADOWS, ON HORSEBACK.

Lent by **Painter.**

H.M. THE QUEEN. *George Stubbs*, A.R.A.
(From Cumberland Lodge.)

Long olive-green coat, black hat, wig; bay horse. Canvas, 39 by 49 in.

257 PORTRAIT OF IPPOLITO DE' MEDICI.

SIR JOHN LESLIE, BART. *Jacopo da Pontormo.*

Nephew of Clement VII.; created a Cardinal; poisoned 1535.
Standing, leaning against a table, on which is a little dog; dark fur-lined cloak; cap and feather. Canvas, 45½ by 34½ in.

258 PANDORA CROWNED BY THE SEASONS.

SIR JOHN NEELD, BART. *William Etty*, R.A.

Pandora, the heathen Eve, having been formed by Vulcan as a statue, and animated by the gods, is crowned by the seasons:

"To deck her brows, the fair-tress'd seasons bring
A garland, breathing all the sweets of spring."
ELTON'S *Hesiod.*

Canvas, 34½ by 43½ in.

259 LANDSCAPE: ORION.

LORD METHUEN. *Nicholas Poussin.*

Hazlitt, in an essay on this picture, thus describes it:—
"Orion was the son of Neptune, and, having lost his eyes in some affray between the gods and men, was told that he should go to meet the rising sun, and he would recover his sight. He is represented in the picture setting out on his journey, with a man on his shoulders to guide him, a bow in his hand, and Diana in the clouds greeting him. He stalks along, a giant upon earth, and reels and falters in his gait as if just awoke out of sleep and uncertain of his way; . . . mists rise around him, and veil the sides of the green forests; earth is dank and fresh with dews, . . . and in the distance are blue hills and sullen ocean."
The picture is said to have been painted in 1658. Sir Joshua Reynolds first brought it to England; it was subsequently sold, and went back to France; in 1820 the Rev. John Sanford bought it, and brought it back to England. Canvas, 42½ by 72 in.

260 VENICE: STORM CLEARING OFF.

J. H. HUTCHINSON, ESQ. *Francesco Guardi.*

Figures and boat in the foreground; Venice in the distance across the water. Canvas, 54 by 59 in.

261 REMBRANDT'S DAUGHTER.

Lent by — Painter.

AYSCOUGH FAWKES, ESQ. — *Jos. Mallord Will. Turner*, R.A.

A girl seated on the edge of a bed with her l. arm thrown over the back of an armchair; in her r. she holds a letter, which she is reading; entering the room behind the chair is the painter, with a palette and brushes in his l. hand; his wife follows him; in the background is a canvas, on which is inscribed "Rembrandt." Canvas, 46½ by 44½ in.

262 CLASSICAL LANDSCAPE.

W. GRAHAM, ESQ. — *Gaspar Dughet*, called *Gaspar Poussin*.

Rocky and wooded landscape; two figures in the foreground; another in the l. distance with some sheep. Canvas, 47 by 75 in.

263 PORTRAIT OF A CARDINAL.

RT. HON. G. CAVENDISH BENTINCK, M.P. — *Jacopo da Ponte*, called *Bassano*.

Seated at a table on which is a Bible and a crucifix; in cardinal's robes, with the hat hanging behind him; distant landscape on r. Canvas, 44½ by 39 in.

264 THE CHARCOAL-BURNERS.

ALBERT HURT, ESQ. — *James Ward*, R.A.

Leaves like seaweed

A yew tree at Alderwasly, and portraits of two old charcoal-burners. Panel, 33 by 43½ in.

265 PORTRAIT OF MRS. HILLS (LADY LADD), ON HORSEBACK.

H.M. THE QUEEN. (From Cumberland Lodge.) — *George Stubbs*, A.R.A.

In blue riding habit, with high hat and large feather; on a brown horse. Painted 1793. Canvas, 39½ by 49½ in.

266 PORTRAIT OF HARRIET, LADY CUNLIFFE.

SIR ROBERT CUNLIFFE, BART. — *John Hoppner*, R.A.

Daughter of Sir David Kinloch, Bart.; m. 1781 Sir Foster Cunliffe, 3rd Bart.; d. 1830.

Leaning out of a window; white dress, open in front, yellow neckerchief; large straw hat tied under the chin. Life size. Canvas, 29 by 24 in.

267 "SUCH IS MY ABILITY."

Lent by — Painter.

MERTHYR GUEST, ESQ. — *Johann Zoffany*, R.A.

Portrait of the actor Thurston in 'The Merry Beggars of Sherwood.' Kneeling on one knee, with hat and stick in l. hand, and a piece of chalk in r. Canvas, 49 by 40 in.

268 PORTRAIT OF NATHANIEL SPENS, M.D.

ROYAL COMPANY OF ARCHERS. — *Sir Henry Raeburn*, R.A.

Standing, in landscape, in the act of drawing a bow; in costume of the Royal Company of Archers. Painted for the Archers' Hall, Edinburgh. Life size. Canvas, 93 by 59 in.

269 CREATOR MUNDI.

SIR WILLIAM MILES, BART. — *Leonardo da Vinci.*

Christ, as the Creator of the world, holding in His l. hand a globe, in the centre of which a bright light is seen sparkling; the r. hand uplifted. Rather more than life size. Canvas, 37½ by 31 in.

270 LANDSCAPE AND FIGURES.

W. GRAHAM, ESQ. — *Barthol. Estéban Murillo.*

Figures on horseback and foot proceeding along a road towards a castle, seen on the top of a lofty hill to r. In the l. corner is inscribed "Morillo f. Hispan." Canvas, 24½ by 21 in.

271 PORTRAIT OF ALISTAIR McDONNELL, OF GLENGARRY.

MRS. H. F. MCLEAN. — *Sir Henry Raeburn*, R.A.

Standing; in Highland costume; r. hand grasping a gun. Painted about 1800. Canvas, 95 by 59 in.

272 PORTRAIT OF MRS. PAGE.

FRANCIS BARLOW, ESQ. — *Nathaniel Dance*, R.A.

Seated, holding a book in her l. hand; white dress, lace sleeves, powdered hair. Life size. Canvas, 35 by 27 in.

273 SCENE FROM THE OPERA 'THE DECOY.'

Lent by — Painter.

J. T. GIBSON CRAIG, ESQ. — *Johann Zoffany*, R.A.

Canvas, 41½ by 44½ in.

274 SKETCH FOR THE PICTURE "THE DEATH OF CHATHAM."

J. H. ANDERDON, ESQ. — *John Singleton Copley*, R.A.

The finished picture is in the National Gallery. Canvas, 24 by 29 in.

275 PORTRAIT OF OLIVER GOLDSMITH.

F. GOODALL, ESQ., R.A. — *Sir Joshua Reynolds*, P.R.A.

B. 1728; writer of many well-known works; d. 1774.
Dark coat, buttoned. Unfinished. Life size. Canvas, 30 by 24½ in.

276 PORTRAIT OF AN OLD WOMAN.

SIR JOHN NEELD, BART. — *Peter Paul Rubens.*

Dark brown dress, square white ruff. Sketch. Life size. Panel, 29 by 22 in.

277 PORTRAIT OF THE PRINCESSE DE CONDÉ.

F. AUSTEN, ESQ. — *Gerard Terburg.*

Claire Clemence de Maillé-Brezé, niece of Cardinal Richelieu; m. 1641 Louis II. de Bourbon, Prince de Condé, called the "Great Condé."
Standing; black dress, white silk under-petticoat, wide lace collar. Small full length figure. Canvas, 24½ by 20¼ in.

278 RIVER SCENE.

A. J. LEWIS, ESQ. — *John Sell Cotman.*

Two barges to r.; windmill and jetty to l.; hills in the distance. Canvas, 29 by 41 in.

Beautiful warm light

279 PORTRAIT OF THE PAINTER.

LORD METHUEN. — *Andrea del Sarto.*

Andrea Vannucchi, called del Sarto from his father being a tailor; b. at Florence, 1488; d. of the plague in that city, 1531.
Standing at a table on which is some fruit; dark robe; black three-cornered cap. Life size. Canvas, 33½ by 26 in.

280 PORTRAIT OF MASTER THOMAS METHUEN.

Lent by — Painter.

LORD METHUEN. — *Sir Joshua Reynolds*, P.R.A.

2nd son of Paul Methuen, Esq., of Corsham (see Nos. 54 and 74), and Mrs. Methuen (see No. 30), and brother of the children in No. 283; d. young, 1774.
Standing, in fancy costume, with his r. hand on the head of a large hound; perched on the pedestal of an urn is a cockatoo. Painted 1759. Canvas, 80 by 67 in.

281 PORTRAIT OF FRANCESCO ALBIZZI.

LORD METHUEN. — *Sebastian del Piombo.*

The Albizzi were one of the principal Florentine families.
Seated; figured red cloak lined with fur, black satin vest. Life size. Panel, 49½ by 36 in.

282 LANDSCAPE AND FIGURES.

MARQUIS OF LANSDOWNE. — *Jan Both.*

In the foreground, the painter seated near a river, sketching from nature, a herdsman looking over him; on the r. thick foliage and other figures; in the distance the river is crossed by a castellated bridge, beyond which rises a hilly background. Canvas, 38 by 44 in.

283 PORTRAITS OF MASTER PAUL COBB METHUEN, AND HIS SISTER, AFTERWARDS LADY BOSTON.

LORD METHUEN. — *Sir Joshua Reynolds*, P.R.A.

Children of Paul Methuen, Esq., of Corsham (see Nos. 54 and 74), and Mrs. Methuen (see No. 30).
Both in fancy costume; he leaning against some steps, she seated on the ground; a cat is crouching on a wall, looking at a pug-dog below; landscape background. Life size. Canvas, 80 by 67 in.
No. 224 represents the boy as a young man.

284 ALLEGORICAL SUBJECT.

SIR HUGH HUME CAMPBELL, BART. — *Peter Paul Rubens.*

Minerva with her ægis repelling the harpies of war and discord from the throne of James I. Sketch for part of a ceiling for Whitehall. Panel, 27 by 37 in.

285 PORTRAIT OF COSMO DE' MEDICI.

SIR JOHN LESLIE, BART. — *Angelo Bronzino.*

B. 1518; Duke of Florence 1537; Grand Duke of Tuscany 1569; d. 1574.
Dark dress, puffed and slashed at the shoulders; lace collar. Life size. Panel, 32½ by 25 in.

286 THE DEPOSITION.

Lent by — Painter.

W. Graham, Esq. — *School of Tintoretto.*

Two men on a ladder lift our Lord from the cross, at the foot of which are the Virgin and holy women; landscape background. Canvas, 44 by 35 in.

287 A DOG.

F. Austen, Esq. — *Spanish School.*

Brown puppy lying on a bench. Canvas, 18½ by 24 in.

288 Portrait of A VENETIAN LADY.

G. P. Boyce, Esq. — Ascribed to *Paolo Veronese.*

Light-blue low dress, pearls in hair; head of a child seen looking over her r. shoulder. Life size. Canvas, 20½ by 15¾ in.

289 THE RETURN FROM MARKET.

A. McKay, Esq. — *Francis Wheatley*, R.A.

A young woman standing near a bench under a tree counting her money; beside her a dog, and a little girl seated on a donkey laden with panniers. Signed, and dated 1786. Canvas, 29½ by 24½ in.

290 Portrait of A NEGRO.

Sir George Beaumont, Bart. — *Sir Joshua Reynolds*, P.R.A.

Said to have been a servant of Dr. Johnson's. Sketch. Life size. Canvas, 29 by 23 in.

291 Portrait of LADY CATHERINE POWLETT, afterwards COUNTESS OF DARLINGTON.

Duke of Cleveland. — *Sir Joshua Reynolds*, P.R.A.

2nd daughter of the 6th and last Duke of Bolton; m. 1787 3rd Earl of Darlington, who was in 1827 created Marquis of Cleveland; d. 1807.
Seated on the ground, with her r. hand on the head of a dog; shot silk robe; landscape background. Painted 1777. Canvas, 55½ by 44½ in.

292 LONDON BRIDGE IN 1757.

Lent by — **Painter.**

THE FISHMONGERS' COMPANY. — *Samuel Scott.*

Looking up the river. Canvas, 26½ by 45½ in.

293 PORTRAITS OF GEORGIANA, COUNTESS SPENCER, AND HER DAUGHTER GEORGIANA, AFTERWARDS DUCHESS OF DEVONSHIRE.

THE DUKE OF DEVONSHIRE, K.G. — *Sir Joshua Reynolds*, P.R.A.

Daughter of the Right Hon. Stephen Poyntz; m. 1755 John Spencer, Esq., of Althorp; created successively Baron, Viscount, and Earl Spencer. The child—Lady Georgiana Spencer—m. the 5th Duke of Devonshire, and was noted for her wit and beauty. Gainsborough and Reynolds both painted well-known pictures of her. Sketch. Life size. Canvas, 29½ by 24 in.

[illegible] was the Duchess who [illegible] the butcher

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EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School.

INCLUDING A SPECIAL SELECTION FROM THE WORKS OF
THE PRINCIPAL REPRESENTATIVES OF

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AND

A COLLECTION OF ENGRAVINGS,

After SIR J. REYNOLDS, P.R.A., T. GAINSBOROUGH, R.A., and
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WINTER EXHIBITION,

NINTH YEAR.

MDCCCLXXVIII.

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PRINTERS TO THE ROYAL ACADEMY.

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CATALOGUE.

The Numbers of the Pictures follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "right" and "left" in all descriptions, except those of portraits, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Pictures are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

This Gallery is exclusively devoted, with one exception (Opie's portrait of Crome), to works by the principal representatives of what is known as the Norwich School, viz. John Crome (called Old Crome), John Sell Cotman, Joseph Stannard, and Crome's pupils and followers, George Vincent and James Stark. An account of Crome is given under No. 42.

The "Norwich Society of Artists" was founded by Crome and others, in 1805, and was the first provincial association of the kind in the kingdom.

LENT BY — PAINTER.

1 LANDSCAPE.

C. W. Unthank, Esq. — **John Crome.**

Path through a wood, with cottages by the side of a stream on r.; distant landscape seen through the trees. Panel, 15 by 19 in.

2 LANDSCAPE.

J. E. Fordham, Esq. — **John Crome.**

Trees and broken ground, pool of water on r. Panel, 14 by 10½ in.

LENT BY PAINTER.

3 DUTCH BOATS OFF GORLESTON PIER.

George Holmes, Esq. George Vincent.

Three boats bearing the Dutch flag; other shipping beyond; in the r. foreground a man and woman fishing, and pier, with figures on it, beyond; high ground and buildings in the distance. Canvas, 10½ by 14½ in.

4 ST. BENET'S ABBEY, NORWICH.

George Holmes, Esq. George Vincent.

Ruined abbey to r., with mill built on top of the walls; near the mill stands a female figure; the river is seen winding through the meadow on l.; in the foreground, near the abbey, are three cows. Panel, 17 by 24 in.

5 SEA PIECE.

Samuel Harvard, Esq. Joseph Stannard.

On l., moored to a bank, large and small boats, with figures; other boats in the distance on r. Panel, 9¾ by 12 in.

6 ON THE YARE, near NORWICH.

J. J. Colman, Esq., M.P. George Vincent.

Boats moored to the bank of the river, which is seen winding through meadows, on l.; on r., overhung by trees, a ruined gateway and tower, in front of which are two figures and a cart; two goats in r. foreground. Canvas, 33 by 43 in.

7 LANDSCAPE AND FIGURES.

C. W. Unthank, Esq. James Stark.

Skirts of a forest; cottage to l., near which is a man on horseback talking to another man standing by a donkey; figures on road in centre; ducks and water to r.; distant landscape seen through the trees. Canvas, 15½ by 19 in.

8 VIEW AT SALHOUSE, near NORWICH.

John Gunn, Esq. John Crome.

Trees overhanging water, with hilly ground in l. distance. Canvas, 17½ by 13½ in.

LENT BY PAINTER.

9 WOOD SCENE.

JOHN THOMAS MOTT, ESQ. James Stark.

Path through a wood, along which are walking a woman and a child, the former carrying a basket; a dog follows them, and a donkey is standing under a tree; in r. distance a windmill on the top of a hill. Panel, 12 by 15½ in.

10 SEA COAST.

EDWIN EDWARDS, ESQ. John Sell Cotman.

Small boats drawn up on the sea shore; high bluff in r. distance. Panel, 11 by 16 in.

11 ON THE YARE, THORPE, near NORWICH.

MISS GOODING. James Stark.

The river, on which are boats with their sails set, is seen winding through meadows in the l. distance; through an opening in some trees in the centre runs a road, along which advances a man preceded by a dog; in the immediate foreground the road is crossed by a rivulet, which widens out on the l. into a pond at which cattle are drinking; to the r. a bridge crossing the rivulet, with cottages half hidden in foliage beyond. Canvas, 24½ by 39½ in.

12 VIEW FROM SANDLINGS FERRY, NORWICH.

WILLIAM BIRKBECK, ESQ. George Vincent.

River in foreground, with boats on l. moored to the bank below the ferry-house; farmhouse on r.; village in middle distance, with hilly country beyond. Canvas, 18 by 25 in.

13 VIEW OF ST. MARTIN'S GATE, NORWICH.

REV. H. J. COLEMAN. John Crome.

River in foreground, flowing past an old house; the gate in the r. distance; a path leads from the gate to a stile near the water, on which a man is leaning. Panel, 19½ by 15 in.

14 FISHMARKET ON THE BEACH, BOULOGNE, 1814.

TRUSTEES UNDER THE WILL OF THE LATE HUDSON GURNEY, ESQ. John Crome.

Beach in the foreground, with baskets full of fish, and groups of fishermen and women; among them on the l. a man on horseback; water beyond, with numerous boats and shipping; the horizon bounded by rising ground, on which to the l. are some houses. Painted 1820, from sketches made on the spot in 1814. Canvas, 20 by 33 in.

LENT BY PAINTER.

15 LAKENHAM.

S. H. de Zoete, Esq. **John Crome.**

River in foreground, with meadows and sheep on l.; thick woods in background, with church tower rising through them in the distance, and cottage on r. Canvas, 14½ by 17½ in.

16 YARMOUTH BEACH.

J. P. Heseltine, Esq. **John Sell Cotman.**

Sea shore, with boat and three figures on r.; dog in l. foreground; stormy sky. Panel, 15 by 25½ in.

17 LANDSCAPE.

J. E. Fordham, Esq. **John Crome.**

Road through a wood, along which a horse and cart are proceeding; in foreground figure of a man and a dog; distant view through trees. Panel, 22½ by 30½ in.

18 BOULEVARD DES ITALIENS, PARIS, 1814.

Trustees under the will of the late Hudson Gurney, Esq. **John Crome.**

The view shows the avenues of trees, with houses on each side; along the road on the l. is advancing a travelling carriage followed by mounted gendarmes; on the r. is the *baraque* of an itinerant picture-dealer, who is seen seated in the midst of his wares; near him stands a woman with a large basket of vegetables on her back, and a bouquet of flowers in her hand, talking to a man; along the avenue behind are seen numerous groups standing and sitting at stalls and tables; and in the l. corner are an officer and a lady with two dogs, one a half-shaved white poodle. Canvas, 21½ by 34 in.

19 LANDSCAPE.

S. H. de Zoete, Esq. **James Stark.**

Road leading through a wood to a village, the church spire of which is seen in the middle distance. Panel, 12 by 15½ in.

20 ON THE BACK RIVER, NORWICH.

Mrs. T. Temple Silver. **John Crome.**

The river occupies the foreground; on the bank beyond is a cottage, in the garden of which are some clothes hung up to dry; in the r. and l. background trees and buildings, from which on r. a path leads down to a stile at the water's edge. Panel, 19½ by 16 in.

LENT BY PAINTER.

21 SUNRISE, YARMOUTH BEACH.

J. P. Heseltine, Esq. **Joseph Stannard.**

Beach in foreground, with boats unloading fish; on r. a capstan, near which a man in a red cap is shovelling fish from a basket on to the beach. Canvas, 19 by 27 in.

22 SPEARING SALMON, SCOTLAND: Moonlight.

George Holmes, Esq. **George Vincent.**

High rocky ground r. and l., with a mountain stream flowing between, and distant mountains beyond; in the foreground men are standing in the water spearing salmon by the light of a large bonfire; some fish have already been taken, and lie on the ground near a basket; the whole scene lit up by the moon, whose rays are reflected on the water, while the fire-light also glares across the stream and on the figures of the men. Canvas, 30 by 42 in.

23 STUDY OF A BURDOCK.

Robert P. Burcham, Esq. **John Crome.**

Leaves and stem of a burdock, with daisies, a poppy, and other wild flowers, and two butterflies. Panel, 21 by 16 in.

24 LANDSCAPE AND FIGURES.

Edmund Garrett, Esq. **John Crome.**

Path through a wood, along which a woman and child are walking. Panel, 7 by 5¾ in.

25 SEA VIEW.

J. H. Anderdon, Esq. **John Sell Cotman.**

Boat, with two men at the stern, sailing towards the coast, whose white cliffs are seen in r. distance; large three-masted ship to l.; and buoy in foreground. Panel, 17¼ by 22¼ in.

26 A COTTAGE.

J. H. Anderdon, Esq. **John Sell Cotman.**

An old propped-up cottage, in front of which are the figures of a man and woman; landscape to l. Canvas, 13½ by 12 in.

LENT BY PAINTER.

27 CARROW ABBEY, near NORWICH.

J. J. Colman, Esq., M.P. **John Crome.**

Formerly contained a priory of Benedictine nuns, founded in 1146.
Pool in l. foreground, by the side of which are three figures; on the steep bank above it stands the abbey, a large ruined pile of buildings partly overgrown with ivy; a footbridge to the abbey crosses the road leading down to the water. Canvas, 49½ by 37 in.

28 YARMOUTH JETTY.

S. H. de Zoete, Esq. **John Crome.**

Old wooden jetty on l., the end crowded with figures; beach and a group of fishermen in l. foreground, with a boat and figures beyond; shipping in the distance. Canvas, 17¼ by 22¼ in.

29 THE WINDMILL.

George Holmes, Esq. **John Sell Cotman.**

Water in foreground, near which rises on r. a bank with a windmill on the summit. Panel, 16½ by 14 in.

30 OLD HOUSES, GORLESTON, SUFFOLK.

J. J. Colman, Esq., M.P. **John Sell Cotman.**

Group of dilapidated buildings; courtyard in foreground, in which are three men; through the open door of the yard on l. is seen the sea. Canvas, 17¾ by 14 in.

31 LANDSCAPE AND CATTLE.

George Holmes, Esq. **James Stark.**

Pool of water in foreground, which cattle and sheep are crossing, driven by a man with a dog; beyond, amid thick-foliaged trees, rises an old tumble-down cottage; open country on r., with windmill and cottage. Panel, 19½ by 26½ in.

32 THE SHEPHERD'S COTTAGE.

Joseph Parrinton, Esq. **John Crome.**

Old cottage; distant landscape to l. Canvas, 44 by 36 in.

LENT BY PAINTER.

33 LANDSCAPE: Driving Sheep.

MRS. CHARLES BOLINGBROKE. **James Stark.**

Through an opening in some trees, a road is seen winding away in the distance; along this road a man is driving a flock of sheep; on l. a pool of water, with trees and cottages beyond. Panel, 17½ by 25 in.

34 VIEW NEAR THORPE, NORWICH.

EDWIN EDWARDS, ESQ. **John Crome.**

River or canal in foreground, with boats and figure on l.; cottages, backed by thick-foliaged trees, on the bank beyond. Canvas, 23½ by 19 in.

35 LANDSCAPE.

REV. H. J. COLEMAN. **James Stark.**

Road in foreground, along which some cattle are being driven to a pool in r. corner; by the side of the road, half hidden by trees, is a cottage, near which are two men, one on a donkey. Panel, 19¼ by 15 in.

36 BURGH CASTLE: near Yarmouth.

MRS. CHARLES BOLINGBROKE. **James Stark.**

One of the most perfect Roman remains in England; was probably the Roman station and camp of Garionounum.

Near the old tower, which occupies the centre of the picture, are some labourers with a cart and three horses; church tower in r. distance. Panel, 4¾ by 7½ in.

37 LANDSCAPE: Mid-day.

FREDERICK PIERCY, ESQ. **John Sell Cotman.**

River flowing through meadow land; on the bank, in foreground, are a woman with a baby in her arms and two children, one of whom is leaning on a rail fishing; two barges float down the stream; meadows and wooded landscape in background. Canvas, 24½ by 29½ in.

38 YARMOUTH JETTY.

J. J. COLMAN, ESQ., M.P. **John Crome.**

Men with carts and horses unloading from boats on the beach, in the foreground; jetty in the r. distance; open sea and shipping to l. Canvas, 17 by 22 in.

LENT BY PAINTER.

39 ROAD, with POLLARDS.

J. J. Colman, Esq., M.P. **John Crome.**

A winding road, along which two figures advance in the distance, leads by a dark pool of water, in r. foreground, bordered by pollards; by the water are some cattle, and near them a man, under a bank, on the other side of the road; in the extreme r. distance are some buildings; to the l. is a pollard, with marshy ground beyond. Canvas, 28 by 42 in.

40 YARMOUTH HARBOUR.

Edwin H. Lawrence, Esq. **John Crome.**

Showing the interior of the harbour, with numerous shipping; on the l. is a boat with brown sail and small blue flag; shipbuilding yards on r.; in the centre a boat is putting off from a vessel, with three figures in it, one in a red dress strongly reflected in the water. Canvas, 15¾ by 25½ in.

41 LANDSCAPE.

J. J. Colman, Esq., M.P. **John Sell Cotman.**

Stream running through a forest; in the foreground a cart with two horses has broken down close to a bridge which crosses the stream. Panel, 16¼ by 13¼ in.

42 Portrait of JOHN CROME, called OLD CROME.

Sir Francis G. M. Boileau, Bart. **John Opie, R.A.**

Born Dec. 22, 1768, at Norwich, of very humble parents; began life as an errand boy, and was afterwards apprenticed to a house and sign painter, which trade he followed for a time, and then became an artist and drawing master; was very successful, and obtained the patronage of the principal families in Norwich and the county; in 1805 he was foremost in establishing "the Norwich Society of Artists," the first provincial association of the kind in England, and contributed from that date up to his death 290 works to its annual Exhibitions; in 1814 he visited Paris, and greatly added to his fame as a landscape painter by the pictures he produced after this visit; d. April 22, 1821.

Bust, to l.; brown coat with high collar. Canvas, 21½ by 16½ in.

43 SEA PIECE.

John Thomas Mott, Esq. **John Sell Cotman.**

Small open boat in foreground, with three men; ships lying at anchor beyond; storm coming on. Canvas, 24½ by 29½ in.

LENT BY PAINTER.

44 YARMOUTH WATER-FROLIC.

Rev. W. H. Stokes. John Crome.

Mouth of the harbour, with numerous boats, their sails set and flags flying, and crowded with sightseers, great numbers of whom swarm on the bank to the l.; houses and trees on r.; the reflections in the water very strong in the light of the setting sun. Canvas, 16¼ by 30 in.

45 LANDSCAPE.

J. J. Colman, Esq., M.P. John Sell Cotman.

Clump of trees overhanging a bridge, over which has just passed a waggon accompanied by a horseman in a red coat; far down on the r. is a valley, through which winds a river, with distant landscape beyond. Panel, 16½ by 13¾ in.

46 THE LIMEKILN.

Mrs. T. Temple Silver. John Crome.

Cottage and trees to l., with smoke rising beyond; high ground to r.; water and ducks in l. foreground. Canvas, 20 by 29½ in.

47 ON THE WENSUM, NORWICH.

W. H. Robinson, Esq. John Crome.

View from St. Miles' Bridge, looking towards the New Mills.
River in foreground, with houses on either bank; boat, with sail looped up, discharging cargo; bridge in middle distance. Panel, 14 by 21 in.

48 VIEW OF NORWICH.

Samuel Gurney, Esq. John Crome.

Hilly foreground, with Norwich in the valley below, and hills again beyond; the spire of the cathedral clear against the sky, in centre; figures in l. corner. Panel, 20½ by 29½ in.

49 WOOD SCENE.

John Gunn, Esq. John Crome.

Road through a wood, along which advance a cart and horse, a man seated on the horse. Canvas, 27¼ by 22¼ in.

50 A CALM, BREYDON, NORFOLK.

George Durrant, Esq. Joseph Stannard.

Boats becalmed; shore in foreground, with boats and fishermen; on l. two stakes, to which are attached poles with ropes and pulleys for unloading. Panel, 12 by 16 in.

LENT BY PAINTER.

51 LANDSCAPE.

Rev. W. H. Stokes. **John Crome.**

Water in l. foreground, with distant landscape beyond; trees in centre; rising and wooded ground to r. Canvas, 17½ by 14 in.

52 VIEW ON THE RIVER, NORWICH.

Mrs. Hankinson. **John Crome.**

River in foreground; cottages and trees beyond; on l. ruined wall, near which two men are standing bare-legged in the water. Panel, 11 by 13½ in.

53 THE THAMES: Early Morning.

John Thomas Mott, Esq. **George Vincent.**

Driving piles into the river in l. foreground; shipping in r. distance, with river-bank and buildings beyond. Canvas, 13½ by 20½ in.

54 ON THE OSTEND CANAL, BRUGES: Moonlight.

J. P. Heseltine, Esq. **John Crome.**

Dark foliage on l., throwing a deep shadow on the water; moon rising beyond; buildings dimly visible in distance; punt moored to bank on l. Panel 7½ by 9¾ in.

55 YARMOUTH SANDS.

George Durrant, Esq. **Joseph Stannard.**

Four figures—two women, a man, and a boy—on the sands in foreground, standing near a mingled heap of baskets, nets, and clothes; the man is emptying fish from one basket into another; open sea to l.; shipping, with buildings beyond, in r. distance; the Nelson column at Yarmouth on extreme r. Panel, 29¼ by 40 in.

56 FISHING SMACKS.

John Mogford, Esq. **John Sell Cotman.**

A calm sea; two fishing smacks in centre, one with a red, the other with a green flag; other smacks in r. distance; small boat to l. Canvas, 12½ by 16¾ in.

57 OLD BATHING HOUSE, ST. MARTIN'S-AT-OAK, NORWICH.

George Holmes, Esq. **John Crome.**

River in foreground, with man in a punt; old house and palisading beyond, bowered in foliage; buildings in r. distance. Canvas, 20¼ by 16 in.

GALLERY No. II.

LENT BY PAINTER.

58 Portrait of LAVINIA, COUNTESS SPENCER.

EDWARD HAMILTON, ESQ., M.D. **Sir Joshua Reynolds, P.R.A.**

Eldest daughter of Charles, 1st Earl of Lucan; b. 1762; m. 1781, George John, Viscount Althorp, afterwards 2nd Earl Spencer; d. 1831.
Bust; front face; hair turned back and powdered; frilled bow tied under chin with pink ribbon, muslin handkerchief crossed over chest, reddish dress, fur tippet with pink bows. Painted 1784. Canvas, 29½ by 24½ in.

59 VILLAGE FÊTE.

W. H. GRENFELL, ESQ. **Jan Steen.**

Groups of villagers eating, drinking, and merrymaking in front of an inn on the bank of a canal; in the crowd are two horsemen; on the r. is the canal, on which are several boats, crossed by a wooden footbridge; a carriage and horses are seen on the farther side. Canvas, 25 by 31½ in.

60 GIRL AND KITTEN.

WILLIAM RUSSELL, ESQ. **Sir Joshua Reynolds, P.R.A.**

Three-quarter figure, sitting; large straw bonnet; upper part of face and r. cheek in shadow; black scarf over shoulder and round waist, white dress; holding a kitten in both hands; curtain and landscape. Canvas, 29 by 24 in.

61 MALVERN HALL, WARWICKSHIRE.

J. H. ANDERDON, ESQ. **John Constable, R.A.**

Lake in the foreground, beyond which is seen the Hall; wooded scenery round. Painted 1810. Canvas, 19 by 29½ in.

62 Portrait of MRS. MALCOLM, Wife of GEO. MALCOLM, of Burnfort.

GENERAL G. A. MALCOLM. **Sir Henry Raeburn, R.A.**

Bust; nearly front face to r.; white mob cap tied under chin, white dress, with light brown shawl over. Canvas, 26 by 21 in.

LENT BY PAINTER.

63 LANDSCAPE AND FIGURES.

A. P. Fletcher, Esq. **Lodewyck de Vadder.**

Outskirts of a wood; in foreground cattle crossing a ford; two men and a woman with a dog standing near; on the r. is a road winding through the wood; distant landscape seen through the trees. Canvas, 22 by 32 in.

64 Portrait of LADY CAROLINE DAMER.

Earl of Portarlington. **Angelica Kaufmann, R.A.**

Only daughter of Joseph Damer, Earl of Dorchester.
Three-quarter figure, sitting to r., on a sofa, with a spaniel beside her; head-dress; low pink dress, with white scarf over shoulders; a bullfinch is perched on a table near. Canvas, 45 by 47 in.

65 VESSELS IN A CALM.

J. E. Fordham, Esq. **William Vandevelde.**

Vessel, with Dutch flags flying; small boat alongside, and other vessels, all with same flag; end of wooden pier on r., low-lying country in distance. Panel, 12¼ by 11¾ in.

66 HERMITS.

Sir Reginald Proctor-Beauchamp, Bart. **David Teniers the younger.**

Rocky cavern overhung with foliage; hermit seated, writing, at a table, on which are some books; two others beyond, seated by a piece of rock, on which is a skull; landscape on r. Signed with initials. Canvas, 12 by 15½ in.

67 THE LETTER OF INTRODUCTION.

Ralph Brocklebank, Esq. **Sir David Wilkie, R.A.**

An old man in nightcap, dressing gown, and slippers, seated in an armchair at a writing desk, about to open a letter which has just been presented by a youth who stands near holding a hat and cane in his l. hand and gloves in his r.; between them a dog; a long rapier hangs over the desk, and a large jar stands in the r. corner. Painted 1814. Panel, 24 by 19½ in.

68 THE BILLET DOUX.

Sir John Neeld, Bart. **Gilbert Stuart Newton, R.A.**

Girl, in light dress with pink bows, standing on a balcony overlooking the sea, holding a letter in her l. hand; tree to r. behind her. Panel, 10½ by 9 in.

LENT BY PAINTER.

69 LANDSCAPE AND COTTAGE, KENT.

J. E. Fordham, Esq. **Patrick Nasmyth.**

Cottage overhung by trees to l.; at the door stands a man, and a woman is hanging out clothes near; wooded landscape. Signed, and dated 1828. Panel, 11¾ by 15½ in.

70 ADORATION OF THE SHEPHERDS.

Robert Williams, Esq. **Philippe de Champagne.**

Interior of a rocky cavern; the Infant Jesus lying swathed on a cushion, with Joseph and the Virgin on either side, she half covering Him with her blue robe; one aged shepherd kneels in front, and four others, three carrying crooks and one a torch, are grouped behind him and accompanied by a dog with a spiked collar; on the ground lies a lamb with its feet bound together; three cherubs hover in the air, holding a scroll. Canvas, 42 by 34 in.

71 POPPIES AND LILIES.

John Henderson, Esq. **James Holland.**

Canvas, 22 by 34 in.

72 Portraits of JOHN DUNNING, afterwards LORD ASHBURTON, and his SISTER, MISS DUNNING.

Lady Cranstoun. **Sir Joshua Reynolds, P.R.A.**

An eminent lawyer; b. 1731; created Lord Ashburton, 1782; m. a sister of Sir Francis Baring, Bart.; d. 1783.

Three-quarter figures, seated at a table, on which are writing materials; he in a judge's wig and robes; she in a white dress, with black lace shawl. Canvas, 49½ by 73 in.

73 VIEW OF WHITEHALL.

Duke of Buccleuch, K.G. **Antonio Canal, called Canaletto.**

The view is taken looking in the direction of Charing Cross; the site of the houses on the l. of the road is now occupied by the Government Offices; beyond is Holbein's Gate, now the Horse Guards; and immediately opposite, on the other side of the road, the banqueting hall of Whitehall Palace; on the r. are Montagu House and Richmond House, with the river beyond, and St. Paul's in the distance. Canvas, 46 by 93 in.

LENT BY PAINTER.

74 DRINKING THE KING'S HEALTH.

ONLEY SAVILL-ONLEY, ESQ. **Gerard Terburg.**

An armed cavalier, bareheaded, with long hair, seated near a table, in the act of emptying a tall glass; behind him stands an attendant in a high fur cap, a pipe in his l. hand, talking to a girl who is watching his master as he drinks; another man, seated, is blowing a trumpet, from which is suspended a banner; a dog lies on the floor. Signed, and dated 1658. Canvas, 37½ by 32 in.

75 HOLLYHOCKS.

JOHN HENDERSON, ESQ. **James Holland.**

Canvas, 23½ by 19½ in.

76 Portrait of WILLIAM HYDE WOOLLASTON, M.D.

G. H. WOOLLASTON, ESQ. **John Jackson, R.A.**

Natural philosopher; b. 1766; President Royal Society, 1820; discoverer of several new metals; inventor of the camera lucida; d. 1828.

Small three-quarter figure, seated to r. near a table; paper in l. hand, spectacles in r. Canvas, 19½ by 14 in.

77 GIPSIES.

J. E. FORDHAM, ESQ. **George Morland.**

A man, two women, and a boy seated under overhanging trees on the bank of a river, on the other side of which is a cottage. Signed. Canvas, 9½ by 11½ in.

78 THE GOLDEN AGE: Portrait of MRS. WEST.

SIR JOHN NEELD, BART. **Benjamin West, P.R.A.**

Lady, in white dress and high white cap, seated by the side of a sleeping child; open door to the r., at which is seated an old man, beside whom stands a woman feeding poultry. Canvas, 25½ by 29½ in. (oval).

79 Portraits of MRS. PARKER, and her SON, afterwards 1st EARL OF MORLEY.

EARL OF MORLEY. **Sir Joshua Reynolds, P.R.A.**

Theresa, daughter of Thomas 1st Lord Grantham; m. 1769, as 2nd wife, John Parker, Esq., created Baron Boringdon; d. 1775; her eldest son,

John Parker, b. 1772, was created Viscount Boringdon and Earl of Morley; d. 1840.

Three-quarter figures; Mrs. Parker, in a white dress, seated to r., leaning her head on her r. hand; the child standing at her knees. Canvas, 47 by 39 in.

LENT BY PAINTER.

80 GATE OF NIMWEGEN.

W. H. Grenfell, Esq. **Jan Van der Heyden and Adrian Vandevelde.**

A frontier fortress of the Netherlands on the l. bank of the Waal, where the Treaty between France, Spain, and the Netherlands was signed in 1678.

The castle stands on an eminence overlooking the river in the foreground; a bridge leading to the gate crosses the river on the l.; along the river-bank are advancing a horseman, and two men on foot with dogs; on high ground to r. are a shepherd and some sheep. Panel, 15½ by 19 in.

81 FISHERMEN.

J. H. Anderdon, Esq. **George Morland.**

Sea-coast, with fishermen and boats in foreground; rocky ground to r. Signed, and dated 1793. Panel, 8 by 13 in.

82 Equestrian Portrait of THE DUKE OF ALVA.

Earl of Portarlington. **Peter Paul Rubens.**

Fernando Alvares de Toledo, Duke of Alva, or Alba, the celebrated Spanish general and statesman; b. 1508; was commander-in-chief of the imperial armies under the Emperor Charles V. and his son Philip II.; earned for himself a sinister reputation as Governor-General of the Netherlands, where in six years he is said to have caused 18,000 persons to be executed; d. 1582.

On a gray horse, holding a baton in his r. hand; in the distance is seen a river, with the towers and buildings of a city beyond. Canvas, 54 by 40 in.

83 Portrait of EMMA HARTE, LADY HAMILTON.

Sir John Neeld, Bart. **George Romney.**

A favourite model of Romney's; m. Sir W. Hamilton, English ambassador at Naples, and became well known from her friendship with Lord Nelson; d. 1815.

Three-quarter figure, seated at the entrance of a cavern overlooking the sea; straw hat, white dress with blue sash; hands joined on lap. Canvas, 45 by 35½ in.

Engraved under the title of "Lady Hamilton as Ariadne." (See No. 554).

84 THE CORNFIELD.

J. E. Fordham, Esq. **Jacob Ruysdael.**

Pool of water in foreground, overhung by a large tree; cornfield beyond; top of a spire seen rising above some trees in the distance; figure to r. Signed with a monogram. Panel, 10 by 13 in.

LENT BY PAINTER.

85 DUTCH RIVER SCENE.

J. E. Fordham, Esq. **Albert Cuyp.**

Mouth of a river, with shipping to r. and in the distance; boat with figures in l. foreground; church and buildings on high ground to r. Panel, 11 by 13½ in.

86 LANDSCAPE AND FIGURES.

Robert Williams, Esq. **Minderhout Hobbema.**

Road through a wood, with a cottage on either side; figures on the road, those of a man, woman, and boy in the foreground. Signed. Panel, 20½ by 26½ in.

87 Portrait of REV. ZACHARIAH MUDGE, D.D.

Rev. C. Raffles Flint. **Sir Joshua Reynolds, P.R.A.**

Vicar of St. Andrew's, Plymouth, and Prebendary of Exeter; Reynolds' earliest friend.

Half figure to l.; in canonicals; his r. hand to his chin; book in front. Canvas, 29½ by 15 in.

88 CHRIST DISPUTING WITH THE DOCTORS.

Viscount Powerscourt. **Michelangelo da Caravaggio.**

Christ on l., pointing with both hands upwards; two old men on r., one holding an open volume, to the writing in which he is pointing with his right hand. Canvas, 37½ by 50½ in.

89 Portraits of LADY COCKBURN, with her three elder SONS, JAMES, GEORGE, and WILLIAM.

Lady Hamilton. **Sir Joshua Reynolds, P.R.A.**

Daughter of the Rev. Dr. Francis Ayscough, Dean of Bristol; b. 1749; m. 1769, Sir James Cockburn, of Langton, 6th Bart., M.P., grandfather of Sir Alex. Cockburn, Bart., Lord Chief Justice of England; d. 1837. Her three sons, b. respectively in 1771, 1772, and 1773, succeeded one another in the baronetcy. The present possessor of the picture is the daughter of the eldest.

Whole length, sitting; one child on r. arm; another looking over her l. shoulder; naked baby in her lap; on r. a pillar draped with a curtain; a macaw on the pedestal; cloudy landscape in centre; curtain on l. On the hem of the drapery is inscribed "Reynolds pinxit." This portrait, and that of Mrs. Siddons, were the only two pictures on which Sir Joshua signed his name at full length. Painted 1773. Canvas, 55 by 44 in.

There is a curious history connected with the engraving of this picture. After Sir James Cockburn had allowed a print to be taken, he was so dissatisfied with it that he protested against its being published, whereupon the engraver effaced the name, and, to the disgust of the family, and in defiance of the anachronism involved in the presence of the Transatlantic macaw, substituted that of "Cornelia, the mother of the Gracchi." (See No. 379.)

LENT BY PAINTER.

90 LANDSCAPE.

ROBERT WILLIAMS, ESQ. **Jacob Ruysdael.**

Clump of trees in centre; round them winds a road, on which are two figures and a dog; a bridge of planks crosses a ravine in the foreground; cottage, with high wooded ground to r. Signed with a monogram. Panel, 20½ by 26½ in.

91 Portrait of DAVID TENIERS THE YOUNGER.

J. LOUIS MIÉVILLE, ESQ. **Frank Hals.**

The celebrated Dutch painter; b. at Antwerp, 1610; d. at Brussels, 1694. Half-length figure; standing to l.; r. hand on hip, l. grasping cloak; long auburn hair; low black hat, black dress, with broad white collar. Canvas, 32 by 24 in.

92 Portrait of EMMA HARTE, LADY HAMILTON.

BARON LIONEL DE ROTHSCHILD. **George Romney.**

(See No. 83.)
Three-quarter figure, seated to r., on a balcony; arms crossed; large black hat, black over-dress, red petticoat, white neckerchief, and small patterned shawl over shoulders; foliage and landscape. Canvas, 49½ by 39 in.

93 NARCISSUS.

J. H. ANDERDON, ESQ. **Thomas Stothard, R.A.**

Three half-draped nymphs, one with a pitcher, standing by the side of a well, and gazing at the flower which was all that remained of the too beautiful Narcissus, who, after despising their attractions, pined away for love of his own face reflected in the water; two other nymphs peer from among the trees in the background. Canvas, 12½ by 13½ in.

94 LANDSCAPE.

G. C. SCHWABE, ESQ. **William Dyce, R.A.**

Valley, enclosed between rocks and woodland; high mountains beyond. Panel, 10 by 13 in.

LENT BY PAINTER.

95 DEAD PEAFOWL.

W. C. Cartwright, Esq., M.P. **Rembrandt van Rhyn.**

One is hanging by the legs, another lying near a basket of fruit; a child is leaning on the sill of a window and looking at them. Signed. Canvas, 54 by 50½ in.

96 GIRL AND BIRD.

Sir Reginald Proctor-Beauchamp, Bart. **Sir Joshua Reynolds, P.R.A.**

Three-quarter figure of a girl, seated to r. near a wicker cage, holding a dead bird in her lap; white dress, bare arms; landscape. Canvas, 29 by 24 in.

97 COTTAGE AND FIGURES.

J. P. Heseltine, Esq. **William Mulready, R.A.**

Old cottage, with figures in the doorway; other cottages in l. distance. Panel, 13½ by 9½ in.

98 Portrait of THE PAINTER, æt. 28.

Earl of Portarlington. **Rembrandt van Rhyn.**

The great painter; b. at Leyden, 1607; d. at Amsterdam, 1669.
Bust; three-quarter face to l.; auburn hair; black velvet cap, dark overcoat, and brown vest; chain round neck. Signed, and dated 1635. Panel, 24 by 19 in.

99 AN ITALIAN LANDSCAPE.

J. E. Fordham, Esq. **Jan Both.**

Road leading up a rocky and wooded hill to r.; two horsemen have halted at the bottom; one has dismounted, and the other is having his stirrups altered by a peasant; to the l. the road crosses a stream, on the farther side of which are some donkeys laden with panniers; landscape beyond, with high hills in the distance. Canvas, 24 by 32 in.

100 Portrait of MADAME LE BRUN.

W. S. Stirling Crawfurd, Esq. **Thomas Gainsborough, R.A.**

A singer; appeared at the opera in London in 1777 and 1778, under her maiden name of Francesca Danzi; afterwards in 1780 as Madame Le Brun.
Three-quarter figure to r., sitting in a chair, resting on her l. arm; hair curled and powdered; white dress, trimmed with lace, open at the neck, light gauze scarf thrown loosely round shoulders. Canvas, 49½ by 39½ in.

LENT BY PAINTER.

101 Portrait of MRS. BILLINGTON.

LADY CRANSTOUN. **Thomas Gainsborough, R.A.**

Actress and singer; daughter of the German hautboy player Weichsel; b. 1764; m. a musician named John Billington; made her first appearance with great success at Covent Garden in 1785; afterwards visited Italy, where her singing and acting were much admired; on the death of her husband at Naples, m. a French gentleman, M. de Falessent; returned to London, and appeared at Covent Garden in 1801, in Arne's opera of 'Artaxerxes,' in which she was very successful; continued to be a favourite public singer for fifteen years after; d. near Venice, 1818. Sir Joshua Reynolds painted a well-known portrait of Mrs. Billington as St. Cecilia (see No. 322).

Half figure to r.; standing, and leaning on a bank; white dress, with blue sash, and white scarf over neck and bosom; foliage background. Canvas, 29½ by 24 in.

102 Portrait of A MAN.

HENRY WILLETT, ESQ. **Rembrandt van Rhyn.**

Bust to r.; large black hat and black cloak; full white ruff. Panel, 20 by 17½ in.

103 LANDSCAPE.

J. E. FORDHAM, ESQ. **Thomas Gainsborough, R.A.**

Wooded landscape, with stream in the l. foreground. Canvas, 13¾ by 11¾ in.

104 LANDSCAPE: Evening.

LADY CRANSTOUN. **Philip James de Loutherbourg, R.A.**

Rocky and wooded ground; cattle and sheep on r.; two bulls fighting; to l., sitting group of a man, a woman, and a child, with a dog and a donkey; distant landscape, lit up by the setting sun. Canvas, 27 by 37 in.

105 SEA PIECE.

EARL OF SUFFOLK AND BERKSHIRE. **William Vandevelde.**

Fishing boats in foreground; coast to l.; men bathing on a spit of sand to r.; shipping beyond. Panel, 14½ by 18½ in.

106 WOMAN FEEDING CHICKENS.

BARON LIONEL DE ROTHSCHILD. **Peter de Hooghe.**

Interior of an open courtyard behind a house; girl in looped-up dress and red petticoat, holding a broom and pail, watching two chickens feeding; landscape seen through open door of yard. Canvas, 18½ by 16½ in.

LENT BY PAINTER.

107 SEA PIECE.

J. Louis Miéville, Esq. **Jan van de Capella.**

A calm sea, with shipping, and coast in the distance; to l. the end of a wooden jetty, on which is a shed; boat unloading at jetty; numerous figures. Signed, and dated 1651. Canvas, 21½ by 27½ in.

108 Portrait of DOROTHEA, LADY LETHBRIDGE.

Sir Wroth A. Lethbridge, Bart. **Thomas Gainsborough, R.A.**

Daughter of William Buckler, Esq., of Borcham; m. 1776, John Lethbridge, Esq., created a Baronet, 1804; d. 1831.

Bust to r., oval; nearly full face; hair turned back and powdered; lace handkerchief over head, and tied under chin, light dress, open in front, with bouquet of roses and jasmine. Canvas, 29 by 24½ in.

109 Portrait of SIR JOHN SKYNNER, Knt.

Hon. Society of Lincoln's Inn. **Thomas Gainsborough, R.A.**

B. 1723; Lord Chief Baron, 1777; d. 1805.

Three-quarter figure, seated to r.; in wig and scarlet-ermined robes, as Lord Chief Baron; l. hand resting on a large book. Canvas, 49½ by 39½ in.

110 Portrait of A FLEMISH GENTLEMAN.

J. Louis Miéville, Esq. **Peter Paul Rubens.**

Bust to r., oval; bareheaded; black cloak and figured dress, high white ruff. Inscribed "Erat. 41, 1619." Canvas, 28 by 22 in.

111 Portrait of MRS. DAVENPORT.

W. Bromley Davenport, Esq., M.P. **George Romney.**

Bust to r., face turned over l. shoulder; hat with brown bow; pink dress trimmed with fur. Canvas, 29 by 24 in.

112 VESSELS IN A CALM.

Viscount Powerscourt. **William Vandevelde.**

Interior of a harbour, crowded with vessels, their sails set and flags flying; from a large vessel on l. a six-oared boat, with two trumpeters in the bow and officers in the stern, is rowing away; on r. men are bathing from a boat. Canvas, 19 by 26 in.

LENT BY PAINTER.

113 THE DOCTOR.

J. Louis Miéville, Esq. **Jan Steen.**

A man in black is feeling the pulse of a young girl seated at a table, on which are the remains of a repast; close to them a woman is playing on a spinet, while the servant is opening the door and beckoning a young gallant, who, hat in hand, advances diffidently over the threshold; behind the girl is a youth laughing, and holding up a herring; on the ground lies an open letter. Signed. Panel, 17½ by 14 in.

114 RIVER VIEW.

Robert Williams, Esq. **Jacob Ruysdael.**

River flowing through a forest in foreground and away in r. distance; two figures fishing on a projecting spit of ground to r. Signed with a monogram. Canvas, 15 by 21 in.

115 LANDSCAPE: Morning.

Lady Cranstoun. **Philip James de Loutherbourg, R.A.**

A waggon drawn by three horses coming along a road skirting a pool, at which are some cattle tended by a man; a woman and donkey advancing in the opposite direction; high rocks overhang the road on r.; and on the l., beyond the pool, rise the ruins of an old abbey; distant landscape and hills in centre. Signed, and dated 1803. Canvas, 26 by 35 in.

116 Portrait of ROBERT PALMER, Esq., of Holme Park.

Sir Reginald Proctor-Beauchamp, Bart. **George Romney.**

Died 1787. Father of Lady Beauchamp (No. 137).
Bust to l.; wig; blue velvet coat, buttoned; white cravat. Canvas, 29 by 24 in.

117 A GIPSY SCENE.

J. H. Anderdon, Esq. **Thomas Gainsborough, R.A.**

Opening in a wood; two figures and a donkey in foreground, and another figure and a donkey to l. An early work. Canvas, 11¾ by 14 in.

118 LANDSCAPE.

Sir Reginald Proctor-Beauchamp, Bart. **David Teniers the younger.**

Street of a village, winter; man and woman driving two pigs in foreground. Signed with a monogram. Panel, 4¼ by 6¼ in.
This picture and its companion, No. 125, are known as "The Breakfasts," from having been executed while the painter was at breakfast.

LENT BY PAINTER.

119 "LE CORSET BLEU."

SIR JOHN NEELD, BART. **Gabriel Metzu.**

A young girl in a blue bodice, trimmed with ermine, seated at a table with a music book in her hand; opposite her, seated on the table, a gentleman tuning a lute; a half-emptied glass of wine stands on the table; at the feet of the girl is a spaniel. Signed with initials, and dated 1577 (on the music book). Panel, 15½ by 11¾ in.

120 THE BEDROOM.

H.M. THE QUEEN. **Jan Steen.**
(From Buckingham Palace.)

A girl in pink bodice, trimmed with fur, seated on the edge of a blue canopied and curtained bed, putting on a stocking; on the bed lies a spaniel; on a table at the side is a rich coloured cloth, a casket with pearls, a candle, and a perfume bottle; on the floor is a guitar, a music book, a skull, and a wreath of leaves. Signed, and dated 1663 (on the doorway). Panel, 25½ by 20½ in.

121 PATH NEAR THE CHURCH.

L. CONSTABLE, ESQ. **John Constable, R.A.**

Path in the foreground, bordered by tall trees. Canvas, 36 by 29¼ in.

122 Portrait of SIR BELLINGHAM GRAHAM, Bart., of Norton Conyers.

SIR REGINALD GRAHAM, BART. **George Romney.**

Succeeded his father as 6th Baronet, 1790; d. 1796. (See No. 230.)
Bust to r.; brown coat, buttoned; white cravat. Canvas, 29½ by 24½ in.

123 THE BILLET DOUX.

VISCOUNT POWERSCOURT. **Jan Steen.**

A young girl in yellow bodice and red skirt is showing a letter to an old woman in black leaning on a crutch; a blue canopied and curtained bed stands in the corner of the room; through the door on r. is seen a garden and houses, with landscape beyond. Signed. Panel, 16½ by 13 in.

124 LANDSCAPE: A Study.

J. P. HESELTINE, ESQ. **Thomas Gainsborough, R.A.**

Rocky and wooded landscape; water in middle distance. Canvas, 11½ by 13¾ in.

LENT BY PAINTER.

125 LANDSCAPE.

SIR REGINALD PROCTOR-BEAUCHAMP, BART. **David Teniers the younger.**

Houses in l. foreground; two men leaving them, a third entering a gateway; high ground and church in r. distance. Signed with a monogram. Panel, 4¼ by 6¼ in. Companion picture to No. 118, which see.

GALLERY No. III.

126 MOTHER AND INFANT.

MRS. T. TEMPLE SILVER. **Sir Joshua Reynolds, P.R.A.**

Unfinished portrait sketch. Canvas, 29 by 24 in. (oval).

127 LANDSCAPE: Pyramus and Thisbe.

W. H. GRENFELL, ESQ. **Gaspar Dughet, called Gaspar Poussin.**

Rocky and wooded landscape; two figures in foreground; ruins on a hill in centre; thick foliage to l. Canvas, 37½ by 56 in.

128 Portrait of W. GRANT, Esq., of Congalton, SKATING IN ST. JAMES'S PARK.

LORD CHARLES PELHAM CLINTON. **Thomas Gainsborough, R.A. (?)**

Full length; large black hat, white cravat, black coat turned back with fur, black waistcoat, breeches, and silk stockings, shoes with silver buckles; arms crossed over chest; two figures, putting on skates, seated on the bank of the water; two other figures leaning against a tree on r.; another group skating to l.; towers of Westminster Abbey in l. distance. Canvas, 95½ by 57½ in.

129 Portrait of A YOUNG GIRL.

LOUISA, MARCHIONESS OF WATERFORD. **Jean Baptiste Greuze.**

Bust, full face; head resting on l. hand, which holds a bunch of roses; r. shoulder and l. arm bare; blue dress, scarf round neck and shoulders. Canvas, 21½ by 15½ in. (rounded corners).

130 Portrait of A SPANISH ALCADE.

SIR JOHN NEELD, BART. **Diego Velasquez.**

Three-quarter figure, slightly turned to l.; hands crossed, in r. a letter, in l. a hat; black dress and cloak; sword by his side. Canvas, 53½ by 41 in.

LENT BY PAINTER.

131 WALTON BRIDGE.

EARL OF ESSEX. **Joseph Mallord William Turner, R.A.**

Looking up the Thames; sheep-washing in foreground. Canvas, 34 by 47 in.

132 CYMON AND IPHIGENIA.

H.M. THE QUEEN. **Sir Joshua Reynolds, P.R.A.**
(From Buckingham Palace.)

From Boccaccio's tale. The idiot clown Cymon suddenly inspired with love at the sight of Iphigenia, and rendered anxious to change his nature and overcome his deficiencies.

Iphigenia almost nude, lying asleep in a landscape; Cupid leading Cymon, who holds a staff in his l. hand, through the trees, and pointing out to him the sleeping Iphigenia; rays of the sun through the trees overhead. Canvas, 55 by 66 in.

133 ST. MARK PREACHING AT VENICE.

VISCOUNT POWERSCOURT. **Giacomo Robusti, called Tintoretto.**

This picture is said to contain portraits of Giorgione, Titian, Pordenone, and Tintoretto himself.

St. Mark in the centre, with groups of men on either side. Canvas, 49 by 121 in.

134 THE TROUT STREAM.

EARL OF ESSEX. **Joseph Mallord William Turner, R.A.**

Stream and fishermen in foreground; bridge in r. distance; on l. high hills enveloped in clouds. Canvas, 35 by 47 in.

135 Portrait of A MAN.

SIR JOHN NEELD, BART. **Peter Paul Rubens.**

Three-quarter figure, seated to r. near a pillar, holding a letter in his r. hand; black robes, white ruff; signed with initials (on the letter). Canvas, 60 by 46 in.

136 Portrait of MRS. ROBINSON—"PERDITA."

J. H. ANDERDON, ESQ. **George Romney.**

Mary Darby, a *protégée* of Hannah More; went on the stage, and as "Perdita," in the 'Winter's Tale,' attracted the attention of the Prince of Wales (afterwards George IV.); wrote novels and poems; d. 1800.

Bust; seated to r.; head leaning on r. hand; low white dress. Canvas, 21 by 17 in.

LENT BY PAINTER.

137 Portrait of MARY, LADY BEAUCHAMP.

SIR REGINALD PROCTOR-BEAUCHAMP, BART. **George Romney.**

2nd daughter of Robert Palmer, Esq. (No. 116); m. 1778, Sir Thomas Beauchamp, 2nd Baronet; d. 1847.

Full length; standing under an avenue of trees, leaning on a pedestal; low white dress, blue sash. Canvas, 93 by 58 in.

138 THE FAMILY OF RUBENS.

DUKE OF LEEDS. **Peter Paul Rubens.**

Fête champêtre; containing portraits of Rubens and his family.

Groups of cavaliers and ladies are sitting in a garden near the entrance to a château; *amorini* hover in the branches overhead, and on the edge of a fountain, on which is perched a peacock. Panel, 49 by 67 in.

139 Portrait of MARGARET COCKS.

G. J. PHILIP SMITH, ESQ. **Richard Cosway.**

Daughter of John Cocks, Esq., and niece of Charles Cocks, 1st Lord Somers; m. Joseph Smith, Esq.

Three-quarter figure, seated to l. at a table on which is an open letter, her head resting on her l. hand; white veil, and dress, scarf round throat. Canvas, 35 by 37 in.

140 Portrait of A YOUNG MAN.

VISCOUNT POWERSCOURT. **Tiziano Vecellio, called Titian.**

Half figure to r.; r. hand resting on a table, on which are some books, and holding a pen; l. hand on hip; black jacket, chain with medallion round neck. Canvas, 36 by 31½ in.

141 THE MARRIAGE OF ST. CATHERINE.

W. H. GRENFELL, ESQ. **Tiziano Vecellio, called Titian.**

The Infant Jesus, seated in the lap of the Virgin under a canopy, is holding out His hand to St. Catherine, who, with her r. arm resting on her wheel, kneels before Him; behind St. Catherine stands Joseph, holding a book in his l. hand; distant landscape. Canvas, 48 by 66 in.

142 LADY KNEELING AT AN ALTAR.

LORD KINNAIRD. **Paolo Veronese.**

Possibly a portrait of the donor with her patron saints.

An altar on l., at which is standing a male saint holding a palm branch, the emblem of martyrdom, in his r. hand and a crown in his l.; a lady kneels at the foot of the altar, while a female saint, also holding a palm branch, bends over her and points to the altar; an acolyte, holding a candle in his l. hand and a censer in his r., kneels by the altar, with a dog beside him. Canvas, 38 by 45 in.

LENT BY PAINTER.

143 Portrait of ALGERNON PERCY, EARL OF NORTHUMBERLAND.

EARL OF ESSEX. **Sir Anthony Vandyck.**

Succeeded his father as 10th Earl, 1634; Lord High Admiral, 1637; dismissed from this post, 1642; sided with the Parliament against Charles I., but took no part in his execution; d. 1668.

Full length; blue riband of the Garter over his breastplate; l. hand grasps hilt of sword, r. holds a baton; l. foot rests on an anchor; ships on fire in the distance. Canvas, 85 by 50 in.

144 Portrait of CHARLOTTE DE LA TREMOUILLE, COUNTESS OF DERBY.

EARL OF ESSEX. **Peter Paul Rubens.**

Daughter of Claude de la Tremouille, Duc de Thouars, and Charlotte Brabantine de Nassau; m. 1626, James, Lord Strange, afterwards 1st Earl of Derby; became famous for her defence of Lathom House when it was besieged in 1644 by the forces of the Parliament, and for the energetic stand she made in the Isle of Man, until she was compelled to surrender it after the death of her husband in 1651 (for his portrait, see No. 145); d. 1663.

Half figure, young, in a garden, looking to l.; cap and plume, with pearls in the hair, and pearl necklace and bracelet, white satin jacket, fan in l. hand; hollyhocks to r. of picture. Canvas, 39½ by 33½ in.

145 Portraits of JAMES STANLEY (LORD STRANGE), 7th EARL OF DERBY, his WIFE, CHARLOTTE DE LA TREMOUILLE, and DAUGHTER, LADY KATHERINE STANLEY.

EARL OF CLARENDON. **Sir Anthony Vandyck.**

Eldest son of William, 6th Earl; b. 1606; succeeded his father, 1642; was distinguished by his devoted and heroic attachment to the cause of Charles I. during the civil war; fell into the hands of the Parliament after the battle of Worcester and the dispersion of the royalist adherents, and was executed at Bolton, Oct. 15, 1651.

For an account of his wife, see No. 144.

Their daughter, Lady Katherine Stanley, m. William Pierrepoint, Marquis of Dorchester.

Whole-length figures, standing; the Earl in black; the Countess in a white satin dress, the bodice trimmed with pearls, flowers in her r. hand; the child in a red frock, with lace trimming; curtain and landscape background. Canvas, 95 by 82 in.

LENT BY PAINTER.

146 Portrait of A LADY.

Miss Hannah de Rothschild. **Paris Bordone.**

Half length, standing, holding a book in her r. hand, l. hand resting on hip; low square-cut red dress. Canvas, 43 by 33 in.

147 Portrait of THE EARL OF NEWPORT.

Earl of Portarlington. **Sir Anthony Vandyck.**

Mountjoy Blount, son of Charles Blount, Earl of Devonshire; created Lord Mountjoy by James I., and Earl of Newport in 1627 by Charles I.; d. 1665.

Full length, standing, by a tent, near a table, on which is his helmet; r. hand holding a baton, l. on hip; long hair, yellow embroidered doublet and hose, falling lace collar, armour, rapier, boots and spurs; tents, and soldiers to r. of picture. Canvas, 84 by 51 in.

148 CHRIST DISPUTING WITH THE DOCTORS.

Baron Heath. **Paris Bordone.**

Christ seated on a raised pulpit, before a desk, on which is an open book; groups of men seated and standing below, some in the act of speaking; on l. the Virgin and St. Joseph are seen entering the hall. Inscribed, on the base of the column on l., "Bordonus." Canvas, 65 by 81 in.

149 Portrait of A YOUTH.

Miss Hannah de Rothschild. **Angelo Bronzino.**

Three-quarter figure, standing near a table, on which is an antique figure; in his l. hand, which rests on the arm of a chair, is a medal; black doublet and hose; silver buckle at waist; white falling collar; through an open window on r. is seen the nearly naked figure of a man leaning over a balcony, with a distant landscape beyond. Inscribed, on the pedestal of the table, "A2.AL.B.P.F. M.DIXX.XX." Canvas, 52 by 40 in.

150 Portrait of MRS. VILLEBOIS.

Henry Villebois, Esq. **Thomas Gainsborough, R.A.**

Sister of Mrs. Meares (No. 161); daughter of Sir Daniel Truman (No. 282); and mother of the boys (No. 272).

Full-length figure, standing; hair turned back and powdered; head-dress of feathers; low blue bodice, trimmed with pearls, and train of same colour; white silk petticoat, with fringe at bottom, white satin shoes, light gauze scarf thrown round shoulders; rose in bosom. Canvas, 88 by 57 in.

LENT BY PAINTER.

151 FLOWERS IN A VASE.

LADY CRANSTOUN. **Jan van Huysum.**

A large vase filled with flowers is being upset by a kitten, who is stealthily creeping round on a mouse busily engaged in nibbling a pod. Signed, and dated 1722. Canvas, 28½ by 23 in.

152 Portrait of A MAN.

DUKE OF BUCCLEUCH, K.G. **Francis Pourbus the elder.**

Half length, standing near a table, on which is a skull; his r. hand holds a spatula and rests on the skull; black dress, white collar. Panel, 30 by 21 in.

153 Portrait of HENRIETTA MARIA, QUEEN OF CHARLES I.

EARL OF CLARENDON. **Sir Anthony Vandyck.**

Daughter of Henry IV. of France and Maria de' Medici; b. 1609; m. Charles I., 1625; d. 1669.

Full length, standing near a table, on which is a crown and a vase of flowers; low white silk dress; pearl necklace; r. hand on table; landscape seen through an open casement in r. of picture. Canvas, 91 by 59 in.

154 Portrait of A MAN.

JOHN EVANS, ESQ. **Ferdinand Bol.**

Bust to r., holding his r. hand to his heart, and with a fillet of leaves round his head; long hair; loose red jacket, with white falling collar. Canvas, 25 by 21 in.

155 Portrait of LA SIGNORA DE' AMICIS.

MISS HANNAH DE ROTHSCHILD. **Jean Baptiste Greuze.**

Bust to l.; fair hair, turned back; fillet of red and black ribbon; low pink and white bodice; transparent white scarf over shoulders. Canvas, 25 by 19½ in.

156 Portrait of DOROTHEA, LADY EDEN.

MRS. EDEN KAYE GREVILLE. **Thomas Gainsborough, R.A.**

Daughter of Peter Johnson, Esq.; m. 1740, Sir John Eden, 4th Baronet. (No. 252.)

Half figure, seated to r.; arms crossed; hair turned back and powdered; low lilac dress, with white trimming; scarf over r. shoulder. Canvas, 29½ by 24 in.

LENT BY PAINTER.

157 LADY AT HER TOILET.

BARON LIONEL DE ROTHSCHILD. **Gerard Terburg.**

A lady, in a blue bodice and white silk petticoat, is standing in front of her toilet table, in the act of putting a ring upon the little finger of her l. hand; her maid is arranging her scarf; a page boy stands by the table; on it is a glass, in which the lady's features are reflected, and a two-branched candlestick; a spaniel is jumping on to a chair behind the lady. Signed with a monogram. Canvas, 28½ by 23 in.

158 Portraits of THE MARCHESA DE BRIGNOLÉ and CHILD.

EARL OF WARWICK. **Sir Anthony Vandyck.**

Wife of the Marchese Brignolé Sale, a Genoese noble, the son of a doge; he was ambassador at the Court of Philip IV. of Spain.

Full-length figures; the Marchesa seated to r., holding the l. hand of the boy who stands beside her; pearl head-dress, high lace ruff, black dress; the boy in red-flowered doublet and hose; a dog on the ground beside him; architectural background. Canvas, 82 by 53 in.

159 FLOWERS AND FRUIT.

SIR REGINALD PROCTOR-BEAUCHAMP, BART. **Jan van Os.**

Flowers in a large embossed urn, with grapes and other fruit lying around. Signed. Panel, 31 by 23 in.

160 Portrait of A WOMAN.

DUKE OF BUCCLEUCH, K.G. **Francis Pourbus the elder.**

Half figure, standing, holding a gold chain; white cap; red and black dress, with cape. Panel, 31 by 21 in.

161 Portrait of MRS. MEARES.

HENRY VILLEBOIS, ESQ. **Thomas Gainsborough, R.A.**

Daughter of Sir Daniel Truman (No. 281); and sister of Mrs. Villebois (No. 150).

Full length, standing, in a garden, leaning against the pedestal of an urn; hair turned back; head-dress of flowers; low lilac dress held up in l. hand; white petticoat; white shoes. Canvas, 88 by 55 in.

162 A WATERFALL.

ROBERT WILLIAMS, ESQ. **Jacob Ruysdael.**

Stream and waterfall in centre and foreground; rocks and trees on either side; cottage on a high bluff overhanging the stream; shepherd and sheep on rocks to r. Canvas, 39 by 34 in.

LENT BY PAINTER.

163 Portrait of A JESUIT.

WILLIAM RUSSELL, ESQ. **William van der Vliet.**

Three-quarter figure, seated to r. at a table, on which are two books and a crucifix; black gown and robe, white collar. Inscribed "Æta. 45. a° 1631," and the signature of the painter underneath. Panel, 44 by 33 in.

164 APOLLO FLAYING MARSYAS.

HUGH OWEN, ESQ. **Ludovico Caracci.**

Marsyas, tied to a tree, paying the penalty of his presumption in challenging Apollo to a musical contest; the victorious god, his lyre and cloak thrown on the ground, is beginning to flay the unfortunate satyr. Canvas, 40 by 52 in.

165 LANDSCAPE AND FIGURES.

EARL OF CRAWFORD AND BALCARRES. **Gaspar Dughet, called Gaspar Poussin.**

Rocky and wooded landscape; groups of figures in the foreground by the banks of a stream, which is seen falling in cascades down a rocky glen beyond; buildings on a height overlooking the glen, and in r. distance. Canvas, 37 by 50 in.

166 Portrait of HENRIETTA MARIA, QUEEN OF CHARLES I., with her DWARF, SIR GEOFFREY HUDSON.

EARL OF PORTARLINGTON. **Sir Anthony Vandyck.**

For the Queen, see No. 153.

Sir Geoffrey Hudson was b. 1620; was served up in a pie when seven years old and thirty inches high, and presented by the Duke of Buckingham to the Queen; was captain in the royal army; went with the Queen to France in 1644, and shot Mr. Crofts in a duel; returned at the Restoration, and was imprisoned on suspicion of being engaged in the Popish plot; d. 1682.

Full-length figures, standing; the Queen has her r. hand on a monkey perched on the dwarf's shoulder; she wears a large black hat, and blue gown, with gold embroidered white fichu, and lace collar fastened close up under the chin. Sir Geoffrey is in a red doublet and hose, with high boots. Curtain and landscape background. Canvas, 85 by 52 in.

167 Portrait of A JEWISH RABBI.

VISCOUNT POWERSCOURT. **Rembrandt van Rhyn.**

Half figure to l.; hands clasped; gold embroidered turban; dark robe, with jewelled clasp. Canvas, 40 by 31 in.

See No. 169 for a similar picture on panel.

LENT BY PAINTER.

168 THE DAUGHTER OF HERODIAS.

LADY ELIZABETH PRINGLE. **Peter Paul Rubens.**

Herod, seated at the head of a banqueting table, gazes with horror at the head of St. John the Baptist, which the daughter of Herodias has just placed in a dish on the table, and is in the act of uncovering; Herodias, seated by Herod's side, pulls the dish nearer to them, and points to the blood-stained features with a fork; near her a waiting maid, holding a plate, looks laughingly on; and a cowled figure, seated on her right, is watching the dish being uncovered; the other guests are rising from their seats with various expressions depicted on their countenances; behind the daughter of Herodias is a page playing with a monkey; beyond the banqueting table, in the background, are guards and attendants, one, a black, bearing in a basket of fruit, another, a peacock on a dish. Canvas, 80 by 125 in.

169 Portrait of A JEWISH RABBI.

DUKE OF DEVONSHIRE. **Rembrandt van Rhyn.**

Half figure to l.; hands clasped; gold embroidered turban; dark robe, with jewelled clasp. Panel, 40 by 32 in.

See No. 167 for a similar picture on canvas.

170 Portrait of ANNE, DUCHESS OF CUMBERLAND.

H.M. THE QUEEN. **Thomas Gainsborough, R.A.**

(From Buckingham Palace.)

Lady Anne Luttrell, daughter of Simon, Earl of Carhampton, and widow of Christopher Horton, Esq.; m. 1771, Henry Frederick, Duke of Cumberland, 4th son of George II.; d. 1803.

Full length, standing, leaning her r. arm on a table, on which is a crown; hair curled and slightly powdered; low dark-red bodice and train of same colour, trimmed with ermine; richly figured petticoat; architecture and landscape background. Canvas, 93 by 54 in.

171 Portrait of THE PAINTER.

LORD KINNAIRD. **Rembrandt van Rhyn.**

See No. 98.

Half figure, seated to l. holding a book; white turban-like cap; dark brown robe. Signed, and dated 1661. Canvas, 36 by 30 in.

172 LANDSCAPE, known as "REMBRANDT'S MILL."

MARQUIS OF LANSDOWNE. **Rembrandt van Rhyn.**

A windmill and house on the top of a hill, round the base of which flows a river; figure of a woman and some children on the river bank in foreground; in the extreme r. corner of the picture is seen the prow of a boat, with a man rowing; on the farther side of the river thick foliage and buildings. Canvas, 33½ by 21½ in.

LENT BY PAINTER.

173 CHRIST HEALING THE SICK.

W. H. Grenfell, Esq. **Andrea Schiavone, called Medula.**

Small full-length figure of Christ, surrounded by His disciples, holding out His hand in the act of healing some sick people lying on the ground at His feet; distant landscape to l. Canvas, 41 by 67 in.

174 SOPHONISBA.

Lord Kinnaird. **Tiziano Vecellio, called Titian.**

Half figure of a female; arms and chest bare; the r. side partially draped by a transparent scarf; pearl necklace and earrings; r. hand holding up a dark red robe over l. shoulder; pearls in hair; curtain background; flowers in bottom l. corner of picture; at the top r. corner the inscription "Sofonisba regina." Canvas, 39 by 31 in.

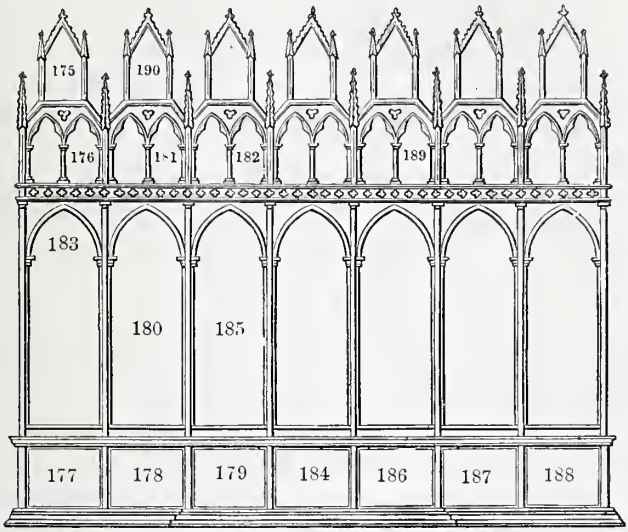
GALLERY No. IV.

The first sixteen pictures in this room (Nos. 175–190) are all portions of the altar-piece which, according to Vasari, Ugolino da Siena painted for the high altar of the Church of Sta. Croce, at Florence. It is believed to have been removed from the altar to make way for the *ciborium* erected after the designs of Vasari himself; Della Valle discovered it in the dormitory of the neighbouring convent, and it was sold to Mr. W. Y. Ottley at the beginning of the present century. At the sale of the Ottley Collection, in 1847, the various portions were dispersed.

The altar-piece, as was the custom in the fourteenth century, consisted of a number of single panels, set in a frame of Gothic architecture. There were seven principal panels, of which the centre represented the Virgin and Child, and the others the half figures of six saints; above each, and forming part of the panel, were two angels: two of these panels are here exhibited (Nos. 180 and 185). The two angels represented in No. 183 formed part of another of the principal panels. Above these again were another series of panels, each with two small half-length figures of saints: of these, four are here (Nos. 176, 181, 182, and 189). The whole was surmounted by seven points in the shape of Gothic gables, each adorned with the half figure of a saint or prophet: of these, two are here (Nos. 175 and 190). Beneath the principal panels were the Predella pictures, each containing the representation of an important event in the life of Christ: of these all seven are here (Nos. 177, 178, 179, 184, 186, 187, and 188).

All the pictures are painted in tempera on a gold ground.

The accompanying woodcut will show what, it is believed, was the arrangement of this altar-piece. The number in each division refers to the corresponding number in the Catalogue.



LENT BY PAINTER.

175 A SAINT.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Small half figure. Panel, 18¾ by 10½ in.

176 TWO SAINTS.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Small half figures, in Gothic compartments, of St. James on l., and St. Philip on r. Panel, 24 by 21 in.

177 THE LAST SUPPER.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Panel, 13½ by 21 in.

178 THE BETRAYAL.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Panel, 13½ by 21 in.

LENT BY PAINTER.

179 THE SCOURGING.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Panel, 13½ by 21 in.

180 ST. JOHN THE BAPTIST.

Cyril B. Harcourt, Esq. **Ugolino da Siena.**

Half figure; two angels above. Panel, 48 by 21 in.

181 TWO SAINTS.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Small half figures, in Gothic compartments. Panel, 17 by 21 in.

182 TWO SAINTS.

Earl of Crawford and Balcarres. **Ugolino da Siena.**

Small half figures, in Gothic compartments, of St. Bartholomew on l., and St. Andrew on r. Panel, 18¼ by 19 in.

183 TWO ANGELS.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Panel, 10 by 20 in.

184 THE PROCESSION TO CALVARY.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Panel, 13½ by 21 in.

185 ST. PETER.

Cyril B. Harcourt, Esq. **Ugolino da Siena.**

Half figure; two angels above. Panel, 43 by 21 in.

186 THE DEPOSITION.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Panel, 13½ by 21 in.

187 THE ENTOMBMENT.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Panel, 13½ by 21 in.

188 THE RESURRECTION.

Rev. J. Fuller Russell. **Ugolino da Siena.**

Panel, 13½ by 21 in.

LENT BY PAINTER.

189 TWO SAINTS.

REV. J. FULLER RUSSELL. **Ugolino da Siena.**

Small half figures, in Gothic compartments. Panel, 24 by 21 in.

190 A SAINT.

REV. J. FULLER RUSSELL. **Ugolino da Siena.**

Small half figure. Panel, 15 by 10 in.

191 FOUR SAINTS PLEADING BEFORE AN EMPEROR.

REV. J. FULLER RUSSELL. **Berna da Siena.**

A composition of seven small full-length figures. The four saints or apostles stand, apparently as culprits, before the Emperor, who is seated; beside him are two persons, perhaps Jews, who appear to be accusers. Panel, 24¼ by 18 in.

192 A CASSONE FRONT.

R. SPENCER STANHOPE, ESQ. **Tuscan School (14th century).**

In centre two figures are standing by a fountain, one with a hawk on his hand; on the l. a man is playing on a lute and a lady on a harp, to the music of which three figures are dancing, while others look on; on the r. are three ladies making garlands of flowers, and two others crowning two men with them. Panel, 16 by 56 in.

193 VIRGIN AND CHILD.

REV. J. FULLER RUSSELL. **Taddeo di Bartolo.**

The Virgin is holding the Infant Jesus, clothed, and blessing with His r. hand, on her lap; two angels hold a crown over His head, and an adoring angel floats on either side of her and the Child. Panel, 9½ by 8 in.

194 THE DEPOSITION.

——— **Tommaso di Stephano, called Giottino, or Taddeo Gaddi.**

The dead Christ on the knees of the Virgin, at the foot of the cross; the Maries kneel around, one embracing His l. hand, another, the Magdalen, His feet; St. John embraces His r. hand; in the background are the figures of Joseph of Arimathea with the linen cloth, and Nicodemus; above, four flying angels. Tempera on panel, 18 by 11 in.

On the other side of this picture Christ is represented presenting St. John to His mother; St. Peter and St. Paul on either side.

195 ST. SEBASTIAN.

WILLIAM RUSSELL, ESQ. **Milanese School (16th century).**

Small half figure, nude, with a red cloth just showing round r. loin; arms tied behind back; arrow in heart and r. arm. Canvas, 26½ by 17½ in.

LENT BY PAINTER.

196 THE NATIVITY.

VISCOUNT POWERSCOURT. **Filippo Lippi.**

The Infant Jesus lies in a cot, with St. John standing at His head, and the Virgin and St. Elisabeth and other women kneeling and standing around; through an opening in the roof, just above the Child's head, are seen two outspread hands, from which descend rays of light. Panel, 11 by 20 in.

197 DEATH OF THE VIRGIN.

W. BROMLEY DAVENPORT, ESQ., M.P. **Giotto di Bondone, called Giotto.**

The dead body of the Virgin is being placed in an inlaid marble sarcophagus; by the side stands Christ, receiving in His arms her soul, under the form of a little child; saints and angels stand around. Panel, 29½ (measured to the point of the blunt-cornered Gothic pediment which forms the top of the picture) by 69½ in.

Vasari describes this picture as having been at one time in the Church of Ogni Santi, at Florence, and says that it was highly thought of by Michael Angelo.

198 MADONNA AND CHILD.

EARL OF CRAWFORD AND BALCARRES. **Bernardino di Betto, called Pinturicchio.**

The Virgin seated on a bench, with the Infant Jesus standing in her lap; an angel kneels on either side; rocky landscape in background. Panel, 50½ by 32½ in.

199 VIRGIN AND CHILD.

R. SPENCER STANHOPE, ESQ. **Early Florentine.**

The Infant Jesus lying, the Virgin bending over Him with clasped hands, and St. John the Baptist standing by; two other figures. Tempera on panel, 36 by 22 in.

200 VIRGIN AND CHILD.

REV. J. FULLER RUSSELL. **Berna da Siena.**

In three compartments: the centre contains the Virgin, seated and holding the Infant Jesus; the l. the figure of St. Mark, standing; the r. that of St. John the Baptist. Panel, 10 by 21 in.

201 A TRIUMPHAL PROCESSION.

HUGH OWEN, ESQ. **Andrea Mantegna.**

A victorious general, crowned with laurel, is being carried in a triumphal car, followed and preceded by soldiers carrying trophies, towards the ramparts of a city; to the car are bound captive prisoners from the East. Panel, 28 by 60 in.

LENT BY PAINTER.

202 ADORATION OF THE MAGI.

Rev. J. Fuller Russell. **Bartolo di Fredi.**

On the extreme r., in front of the entrance to a cavern, the Virgin is seated, holding in her lap the Infant Jesus, who is receiving an offering from one of the kings kneeling in front of Him; St. Joseph stands beside, leaning on a staff; two other kings are kneeling, while attendants stand behind bearing gifts and holding horses and camels. Panel, 16½ by 31 in.

203 THE DEPOSITION.

Earl of Suffolk and Berkshire. **Daniele da Volterra.**

The Virgin, seated at the foot of the cross, supporting the body of the dead Christ; the Maries stand and kneel around in attitudes of grief and adoration; one kisses His l. hand, while the Magdalen embraces His feet: St. John stands over the group with outstretched arms. Panel, 35 by 40 in.

204 ST. MICHAEL.

Rev. Frederick H. Sutton. **Raphael Sanzio d'Urbino.**

The figure of the saint is the same as that of the Melzi Perugino in the National Gallery.

Represented as a winged youth clothed in complete armour, all but the head, standing, leaning on a shield, at his feet the dead body of a fallen angel; landscape. Panel, 54 by 34 in.

205 HOLY FAMILY.

W. H. Grenfell, Esq. **Giulio Romano.**

The Virgin is kneeling, in the act of lifting a thin veil from the face of the Infant Jesus; at His head kneels St. Jerome, with his lion beside him; St. Joseph stands leaning on a staff. Architectural and landscape background. Panel, 33 by 25 in.

206 SPRING.

Miss Hannah de Rothschild. **Sandro Botticelli.**

Small full-length figure of a female in a garden of roses, carrying a bundle of the flowers in her lap. Panel, 31 by 9½ in.

207 SUMMER.

Miss Hannah de Rothschild. **Sandro Botticelli.**

Small full-length figure of a female, carrying a sheaf of corn on her head, and another sheaf and a reaping hook in l. hand. Panel, 31 by 9½ in.

208 Portrait of LOUISE DE LORRAINE.

Alfred Morrison, Esq. **François Clouet, called Janet.**

Daughter of the Comte de Vaudemont; b. 1553; m. 1575 Henry III. of France; d. 1601.

Small bust to r.; fair hair, brushed back at temples; pearl head-dress; high stiff ruff, pink embroidered bodice with puffed sleeves; necklace, and pearls on stomacher. Panel, 7½ by 5 in.

LENT BY PAINTER.

209 KNEELING SAINT.

EARL OF WARWICK. **Andrea Vannucchi, called Andrea del Sarto.**

Small figure on r. knee, holding a knife and a book. Panel, 7½ by 6½ in.

210 Portrait of A LADY.

HENRY WILLETT, ESQ. **Domenico Ghirlandaio.**

Identical with the portrait of the lady known as Ginevra di Benci in a fresco of Ghirlandaio's in the choir of the Church of Santa Maria Novella, at Florence.

Half figure, profile to r.; standing near an open casement, on which lies a brooch and book; hands clasped, and holding a handkerchief; fair hair; yellow embroidered robe, cut low on the shoulders. On the r. side of the picture is the following inscription: "Ars utinam mores animamque effingere posses pulchrior in terris nulla tabella foret MCCCCLXXXVIII"—"Oh that art could depict her graceful manners and her mind, then would there be no lovelier picture upon earth, 1488." Panel, 29½ by 14 in.

211 Portrait of FRANCIS I. of FRANCE.

ALFRED MORRISON, ESQ. **Unknown.**

Born 1494; succeeded Louis XII. 1515; d. 1547.

Small bust; jewelled cap and feather; neck and shoulders bare; slashed tunic; fur tippet. Panel, 6 by 5¼ in.

212 KNEELING BISHOP.

EARL OF WARWICK. **Andrea Vannucchi, called Andrea del Sarto.**

Small figure, on r. knee, book in r. hand; mitre and crook. Panel, 7½ by 6½ in.

213 AUTUMN.

MISS HANNAH DE ROTHSCHILD. **Sandro Botticelli.**

Small full-length figures of a woman and boy crossing a plank over a stream; she carries a basket full of grapes on her head, and another basket, shaped like a cornucopia, also full of grapes, on her back. Panel, 31 by 9½ in.

214 WINTER.

MISS HANNAH DE ROTHSCHILD. **Sandro Botticelli.**

Small full-length figure of a woman, with a bundle of roots under her arm, warming herself over a fire. Panel, 31 by 9½ in.

LENT BY PAINTER.

215 HOLY FAMILY.

W. H. Grenfell, Esq. **Bernardino Luini.**

The Virgin seated, with the Infant Jesus standing on her lap; St. John stands by, in the act of adoration; on either side St. Joseph and St. Elisabeth. Painted on silk, and formerly used as a banner. Panel, 26½ by 24 in.

216 YOUTH, in Armour.

Miss Hannah de Rothschild. **Lorenzo di Credi.**

Small full-length figure of a youthful saint, in fanciful corslet and blue and red robe, grasping a banner in his r. hand, and leaning on a shield. Panel, 49¾ by 21½ in. (circular top).

217 THE WHEEL OF FORTUNE.

Duke of Devonshire, K.G. **Hans Holbein.**

An allegorical picture, with various figures and appropriate rhyming inscriptions in old German.

In the l. corner Fortune stands on a globe, which is inscribed with her name, holding a rope attached to the wheel; on the top of the wheel sits a man crowned, and holding a ball and sceptre, with the inscription, "*Ich hersch und reigier zu diser frist, wais nit wan mein reigiment end ist*"—"Now hold I rule and sway, how long 'twill last I cannot say"; on the r. is a man, clutching at the wheel as he falls, his crown broken on the ground below, with the inscription, "*Ich hab reigiert und musz davon, O got O welt was ist mein lon*"—"My day is o'er, no more I reign, say God and earth what shall I gain"; on the l. a man is climbing up the wheel, with the inscription, "*Ich unwerder* (?) *reigierer in kurrzer zeit, ist das mich der tod nit uberait*"—"Now shall I soon a ruler be, if death do not lay hold of me"; at the bottom of the wheel a man is lying, with the inscription, "*Ich wart der stund*"—"I bide the hour." Over the wheel hover, in the clouds, three figures, one representing the Creator Mundi, with the inscription, "*Ich bin der alle ding reigiert, in mein reigiment mich niemant irt, das rad hon ich in meiner hend, nach meinem wilen ich das wend*"—"I am he who rules all things, in my ruling none can thwart me, the wheel I hold in my hand, and according to my will I turn it"; another figure is in the l.-hand corner, with the inscription, "*Selig der man wer er ist, der umtreiben mecht zu aller frist, das gluck rad on aler tag, zu guttem leben beschliessen sein tag*"—"Happy the man, whoever he is, who may turn the wheel of fortune at all times and on every day, and end his days in a happy life"; the third figure, in a hat, bears the inscription, "*Her verleich uns durch dein sterben, das mir gotes gnad erwerben*"—"Lord grant us through thy death to earn the grace of God."

On the post that supports the wheel are the arms of Basle, with the date 1533, and the monogram of the painter, and at the foot of the wheel is an hour-glass. Distemper on canvas, 28 by 18¾ in.

LENT BY PAINTER.

218 THE CIRCUMCISION.

WILLIAM RUSSELL, ESQ. **Francesco Mazzuoli, called Il Parmigiano.**

The Virgin holding the Infant Jesus in her lap; men and women standing round. Panel, 41 by 27 in.

219 Portrait of CHARLES IX. OF FRANCE.

ALFRED MORRISON, ESQ. **Francois Clouet, called Janet.**

Born 1550; succeeded his brother, Francis II., 1560; the massacre of St. Bartholomew took place in his reign, 1572; d. 1574.
Small bust; jewelled cap and feather; gold embroidered under-dress, buttoned up to the chin, with ruff, fur collar. Panel, 14 by 10 in.

220 VIRGIN AND CHILD, with TOBIT AND THE ANGEL.

EARL OF CRAWFORD AND BALCARRES. **Cosimo Rosselli.**

The Virgin enthroned, with the Infant Jesus on her lap; to r. Tobit with the angel; to l. St. Francis and kneeling nun. Panel, 57 by 66 in.

221 Portrait of A YOUTH.

DUKE OF DEVONSHIRE, K.G. **Lionardo da Vinci.**

Bust, with r. hand in vest; long fair hair; richly embroidered jacket and vest; on the collar of the upper black dress is a pearl and the initials "C. B." Panel, 16 by 11½ in. (the frame set in agate).

222 HEAD OF CHRIST.

SIR REGINALD PROCTOR-BEAUCHAMP, BART. **Lionardo da Vinci.**

Crowned with thorns, and bearing His cross. Panel, 14 by 10½ in.

223 A TRIPTYCH.

ALFRED MORRISON, ESQ. **Hugo Van der Goes, or Hans Memling.**

In the centre, the Virgin enthroned, under a richly sculptured canopy; the Infant Jesus, in her lap, is in the act of stretching forward to take a pear from the hands of a kneeling angel, who holds a violin and bow in his l. hand; another angel on r. is playing the lute; through the arches of the canopy is seen a landscape, with trees, buildings, &c. On the r. wing is a small full-length figure of St. John the Evangelist, and on the l. one of St. John the Baptist, each represented standing in a cloister, with landscape seen through the arches. Panel, centre 36 by 23 in., each wing 36 by 14½ in.

LENT BY PAINTER.

224 Portrait of GERONIMO DIODATI.

J. H. Anderdon, Esq. **Hans Holbein.**

Probably connected with the family of Giovanni Diodati, the well-known Swiss theologian.
Small bust to r., showing hands which hold a bouquet; black cap and jacket, and crimson under-vest. Panel, 12¼ by 8½ in.

225 ST. JOSEPH AND THE INFANT JESUS.

Lady Cranstoun. **Bartolomé Estéban Murillo.**

Half figure of St. Joseph, holding the Infant Jesus in his arms, his l. hand grasping a rod with a blossom at the top. Canvas, 40 by 32 in.

226 VIRGIN AND CHILD, with SAINTS.

Contessa Cotterell. **Guido Reni, called Guido.**

The Virgin and Child enthroned in the sky, with angels floating round; standing on the ground below are two female saints, St. Lucy on l., the Magdalen on r.; beyond them are seen a distant landscape with towers and buildings. Canvas, 99 by 65 in.

227 SALVATOR MUNDI.

Lady Cranstoun. **Unknown.**

The features are identical with those of the picture in the National Gallery commonly called the portrait of Ariosto, attributed to Titian.
Half figure, in red and black drapery. Canvas, 36 by 27 in.

228 REPLICA OF RAPHAEL'S "SUONATORE."

Lady Cranstoun. **School of Raphael.**

The famous picture in the Palazzo Schiarra at Rome of a youth holding the bow of a violin and a laurel wreath in his hand, and looking at the spectator over his shoulder. In the r. corner of the picture is the date 1518. Panel, 25 by 21 in.

GALLERY No. V.

LENT BY PAINTER.

229 Portrait of MRS. SIDDONS.

EARL OF WARWICK. **Sir Joshua Reynolds, P.R.A. (?).**

The celebrated tragic actress; daughter of Roger Kemble; b. 1755; m. Mr. Siddons, 1773; was at first unsuccessful, but eventually rose to the first rank on the stage, from which she retired in 1812; d. 1831.

Full length, standing in a landscape; she holds a dagger in her r. hand, and a mask in her l. Canvas, 93 by 56 in.

230 Family Group in a Park, representing SIR BELLINGHAM GRAHAM, Bart., of Norton Conyers, his SON, and two DAUGHTERS.

SIR REGINALD GRAHAM, BART. **Johann Zoffany, R.A.**

Sir Bellingham Graham, the 5th Baronet, d. 1790, and was succeeded by his son (No. 122); of the two daughters, the elder, Catherine, m. Henry Francis Fulke Greville, Esq.; the younger, Elizabeth, m. Major-General Smith.

Sir Bellingham, in a blue coat, is seated; his son, in hunting costume, and his daughters are standing; on r. a groom with two horses; distant landscape beyond. Canvas, 39½ by 49 in.

231 Portrait of WILLIAM PITT.

HON. SOCIETY OF LINCOLN'S INN. **Thomas Gainsborough, R.A.**

2nd son of William, 1st Earl of Chatham; b. 1759; Chancellor of the Exchequer, 1782, and 1st Lord of the Treasury, 1783; continued Prime Minister till 1801; again Prime Minister, 1804; d. 1806.

Three-quarter figure to r., standing, leaning on the arm of a chair, across which are thrown his robes as Chancellor of the Exchequer; holds a letter in his r. hand; blue coat, buttoned; white waistcoat and cravat; curtain background. Canvas, 49 by 39 in.

232 Portrait of MARSHAL SIR RICHARD WINGFIELD.

VISCOUNT POWERSCOURT. **Unknown.**

A distinguished soldier in the time of Queen Elizabeth; was appointed by her Mareschal of Ireland, 1600; this appointment was confirmed by James I., who created him Viscount Powerscourt, 1618; d. 1634.

Bust to l.; short white beard and moustache; large white collar, gold inlaid gorget, white patterned dress, richly embroidered scarf sword-belt. Inscribed "Ætatis suæ, 73." Canvas, 29½ by 25 in.

LENT BY PAINTER.

233 LANDSCAPE.

SIR JOHN NEELD, BART. **Philip James de Loutherbourg, R.A.**

Pool in l. foreground, at which are some cattle; rising wooded ground to r., with two labourers and a dog, and a woman beyond; distant landscape to l. Canvas, 22½ by 30 in.

234 VIEW ON THE THAMES.

H.M. THE QUEEN. **Antonio Canal, called Canaletto.**
(From Windsor Castle.)

Looking down stream towards St. Paul's, which is seen on the l.; in the extreme l. corner are the Temple Gardens; London Bridge in the r. distance. Canvas, 42 by 73 in.

235 Portrait of RICHARD HUMPHREYS.

SIR WROTH A. LETHBRIDGE, BART. **John Hoppner, R.A.**

A pugilist.
Full length, bare to the waist, in fighting attitude; landscape background. Canvas, 55 by 43 in.

236 Portrait of A MAN.

W. C. CARTWRIGHT, ESQ., M.P. **Ferdinand Bol.**

Half figure; r. hand grasping cloak, l. extended; low-crowned black hat, brown velvet dress; chain with medallion round neck. Panel, 33½ by 27 in.

237 HAMPSTEAD HEATH, LOOKING TOWARDS LONDON.

L. CONSTABLE, ESQ. **John Constable, R.A.**

Heath in the foreground, with figures and donkeys; London in the distance. Canvas, 12½ by 19½ in.

238 A HOUSE AT HAMPSTEAD.

L. CONSTABLE, ESQ. **John Constable, R.A.**

Pool in the foreground, at which a black horse, ridden by a man in a red jacket, is drinking; cattle and two figures on the other side of the pool; the house seen through foliage beyond. Canvas, 14 by 12 in.

239 CATTLE ON THE BANKS OF A RIVER.

J. P. HESELTINE, ESQ. **Albert Cuyp.**

Cattle on r. near the river's edge; two men near them fishing; the river seen winding away to l. Signed. Canvas, 20½ by 32 in.

LENT BY PAINTER.

240 LANDSCAPE.

VISCOUNT POWERSCOURT. **Solomon Ruysdael.**

A river, with thick foliage to r., through which are seen a tower and a mill; on l. a man in a boat; another mill beyond. Panel, 14 by 12½ in.

241 Portraits of MRS. WILLIAM GODDARD (posthumous), and her CHILDREN.

LADY ERLE. **Thomas Gainsborough, R.A.**

The children, two girls, are represented standing in a garden near some pillars, a lake beyond, while the mother, of whom only the head and l. arm are finished, is appearing to them from a cloud. Canvas, 98 by 72 in.

242 Copy of Titian's Portrait of THE DUKE OF TUSCANY'S MISTRESS.

W. C. CARTWRIGHT, ESQ., M.P. **Peter Paul Rubens.**

Half figure of a female; arms and chest bare; r. hand holding up a dark red robe, trimmed with fur, over l. shoulder; pearls in hair, pearl earrings and necklace, bracelet on r. wrist. Canvas, 36 by 27½ in.

243 BOY HOLDING THREE HORSES.

J. LOUIS MIÉVILLE, ESQ. **Albert Cuyp.**

A little boy, in wide-brimmed hat and long coat, stands holding the bridles of three horses, a brown, a bay, and a gray, the last unsaddled, near a gateway under an overhanging tree; beside him are two dogs; distant landscape and buildings to l. Panel, 13½ by 21 in.

244 VIEW ON THE THAMES.

H.M. THE QUEEN. **Antonio Canal, called Canaletto.**
(From Windsor Castle.)

Looking up stream towards Westminster, the Abbey and bridge seen in the centre; in the r. foreground are the gardens of Northumberland House. Canvas, 42 by 73 in.

245 A YOUNG ARTIST.

DUKE OF LEINSTER. **Wallerant Vaillant.**

A boy, in light brown coat and yellow hose, seated in a low chair, looking at a book of sketches; before him is an open folio propped up against other folios; and on a bench beyond is a statue of a child. Canvas, 51 by 39 in.

LENT BY PAINTER.

246 Portrait of JOHN VAUGHAN, 3rd EARL OF CARBERY.

W. R. Baker, Esq. **Sir Godfrey Kneller, Bart.**

Son of Richard, 2nd Earl, a distinguished cavalier leader; was for some time Governor of Jamaica; d. 1712.

Half figure to r. seated; l. hand on arm of chair; wig, loose brown coat. Canvas, 35 by 27 in.

One of the 42 portraits of members of the Kitcat Club.

247 A CALM.

Viscount Powerscourt. **Joseph Vernet.**

A quay in r. corner, on which are numerous figures: rocks to l.; boats and shipping beyond; lighthouse and buildings in r. distance. Canvas, 20 by 30 in.

248 HAMPSTEAD HEATH, LOOKING TOWARDS HARROW.

L. Constable, Esq. **John Constable, R.A.**

Pool in r. foreground; trees on l.; distant landscape; the spire of Harrow Church on the extreme l. Canvas, 15 by 26 in.

249 Portrait of one of the ROWE FAMILY, of Allport, Derbyshire.

John Evans, Esq. **Unknown.**

Bust, slightly to r.; long dark auburn hair falling over forehead and shoulders; wide white collar edged with lace; gorget, white coat, narrow embroidered sword-belt; coat-of-arms in top r. corner of picture. Canvas, 25 by 21 in.

250 LANDSCAPE.

W. H. Grenfell, Esq. **Peter de Koning.**

Bird's-eye view of the valley of a river, which is seen in the l. foreground winding round a wooded knoll, on which is a windmill; the river is again seen in the distance, with a large town on its banks. Canvas, 51 by 65 in.

251 FRUIT and DEAD GAME.

Lady Cranstoun. **Jan van Os.**

A bunch of flowers, with grapes and other fruit heaped on a slab round them, and a dead hare hung by one hind leg to the branch of a tree. Panel, 37 by 29 in.

252 Portrait of SIR JOHN EDEN, Bart.

Mrs. Eden Kaye Greville. **Thomas Gainsborough, R.A.**

Born 1740; succeeded his father as 4th Baronet, 1755; d. 1812. For a portrait of his wife, see No. 156.

Bust, oval, to r.; wig, red coat, white waistcoat, white cravat. Canvas, 29 by 24 in.

LENT BY PAINTER.

253 LA MARIÉE DU VILLAGE.

FREDERICK LOCKER, ESQ. **Antoine Watteau.**

Numerous groups of men and women walking about under an avenue of trees. Panel, 15½ by 29½ in.

254 A COLLATION.

VISCOUNT POWERSCOURT. **John David de Heem.**

Fruit and vegetables in a plate on a slab; by them a glass of wine, in which a half-peeled orange is soaking, the peel hanging over the rim of the glass; shrimps in r. corner. Panel, 16½ by 14 in.

255 CUPIDS.

HUGH OWEN, ESQ. **Peter Paul Rubens.**

Cupids floating in the air, one astride an animal, others carrying fruit. Panel, 10 by 25 in.

256 Portrait of A MAN.

DUKE OF DEVONSHIRE, K.G. **Giorgio Barbarelli, called Giorgione.**

Half figure, seated to r., near a small open casement, through which are seen the buildings of a town; long hair; black cap, black fur-trimmed dress, showing white shirt, dagger in jewelled belt. Canvas, 32 by 27 in.

257 LANDSCAPE.

W. H. GRENFELL, ESQ. **Philip de Koning.**

Bird's-eye view of a valley, with a river in the distance; in the r. corner a ruin. Canvas, 55 by 66 in.

258 THE TOMB OF WILLIAM THE SILENT, DELFT CATHEDRAL.

VISCOUNT POWERSCOURT. **Emmanuel de Witte.**

Interior of the Cathedral, hung with banners; the tomb, showing the effigy, on r. Panel, 20½ by 14 in.

259 CUPIDS.

HUGH OWEN, ESQ. **Peter Paul Rubens.**

Cupids riding in the clouds, in a car filled with fruit, and drawn by two lions, which other Cupids bestride. Panel, 10 by 25 in.

LENT BY PAINTER.

260 Portrait of A YOUNG DUTCH NAVAL OFFICER.

JOHN EVANS, ESQ. **Nicholas Verkoldje (?).**

Small full length, standing at a table, on which are a globe and some nautical instruments; long hair; loose drab coat, red gold-embroidered vest, white frilled cravat, with bow of red ribbon, and another bow of the same on r. shoulder; through an open door, partially draped by a curtain, a battery on the sea shore is engaging some ships. Canvas, 24½ by 19 in.

261 Portrait of MRS. BANKS.

AMBROSE POYNTER, ESQ. **Ozias Humphrey, R.A.**

Wife of Thomas Banks, R.A., the sculptor.

Bust, full face; white drapery, just showing on shoulders. Canvas, 16½ by 14¾ in.

262 Copy of TITIAN'S "PETER MARTYR."

C. BRINSLEY MARLAY, ESQ. **Unknown.**

This famous picture was destroyed by fire in the Church of SS. Giovanni e Paolo, Venice, in 1866. The Saint is on the ground, with l. arm raised, while his murderer is about to pierce him with a sword; on l. a terrified disciple is fleeing away; two cherubs hover in the trees overhead, one waving the palm of martyrdom. Canvas, 57 by 36½ in.

263 Portraits of GEORGE, VISCOUNT MALDEN, and his SISTER, LADY ELIZABETH CAPEL.

EARL OF ESSEX. **Sir Joshua Reynolds, P.R.A.**

Succeeded as 5th Earl of Essex, 1799; d. 1839. His sister, Lady Elizabeth Capel, m. John, 3rd Lord Monson; d. 1834.

Full-length figures of children in a landscape; he, standing, in a fancy dress, with a cane in his hand; she, seated on a bench, in a white dress, holding a garland of flowers. Canvas, 72 by 87 in.

264 Portrait of A YOUNG MAN.

DUKE OF LEINSTER. **Jacob Leveck.**

Half figure, standing to l., holding r. hand to breast; large broad-brimmed black hat, black cloak, white lace-edged collar with tassels.

265 Portrait of LAVINIA FENTON, DUCHESS OF BOLTON.

C. BRINSLEY MARLAY, ESQ. **William Hogarth.**

Actress and singer; b. about 1708; the original "Polly Peachum" in Gay's 'Beggars' Opera'; m. (his 2nd wife) Charles Paulet, 3rd Duke of Bolton; d. 1760.

Bust to l.; low lace-edged dress; flowers in her bosom. Canvas, 24 by 20 in.

LENT BY PAINTER.

266 INTERIOR OF A COTTAGE, AND FIGURES.

Baron Lionel de Rothschild. **Adrian van Ostade.**

Three men in centre, seated at a table on which are some cards, smoking and drinking, others on r. sitting round the fireplace, from which one has just taken a live coal to light his pipe with; at the farther end of the room, near the window, another group at a table. Signed, and dated 1672. Panel, 14 by 13 in.

267 LADY AT A CASEMENT.

Viscount Powerscourt. **Jan van der Meer, of Delft.**

Three-quarter figure of a lady, in a blue and yellow jacket and blue skirt, and white hood and cape, standing near a table, on which is a basin and ewer, and a casket; she has her l. hand on the ewer, and is in the act of closing the casement with her r. Canvas, 17½ by 15½ in.

268 BOY HOLDING A GRAY HORSE.

Viscount Powerscourt. **Albert Cuyp.**

A boy, in brown hat and coat, is holding the bridle of a gray horse, ready saddled; above the road on which they stand, rises on l. a steep wooded hill; two figures in distance to r. Panel, 14 by 12½ in.

269 Portrait of WILLIAM PITT.

Sir Coutts Lindsay, Bart. **George Romney.**

See No. 231.

Full length, as a boy, seated on the edge of a bank under a tree; red coat, white waistcoat and breeches, frill. Canvas, 51 by 43 in.

270 Portrait of A FLEMISH GENTLEMAN.

W. C. Cartwright, Esq., M.P. **Frank Hals.**

Bust, nearly full face; broad-brimmed black hat, black cloak, wide white collar. Canvas, 25 by 22 in. (oval).

271 Portrait of AN OLD WOMAN.

E. D. Lee, Esq. **Rembrandt van Rhyn.**

Half figure, standing, to r., with clasped hands; white cap, white lace-edged collar and cuffs, black dress. Panel, 26 by 28 in.

LENT BY PAINTER.

272 Portraits of WILLIAM and JOHN TRUMAN VILLEBOIS.

HENRY VILLEBOIS, ESQ. **Thomas Gainsborough, R.A.**

Sons of Mrs. Villebois (No. 150), and grandsons of Sir Daniel Truman (No. 281).

Two boys, seated at the base of a pillar in a garden, building a house of cards; both in drab suits, with wide collars open at the neck, their hats on the ground beside them. Canvas, 61 by 51 in.

273 CHRIST BEARING THE CROSS.

EARL OF PORTARLINGTON. **Jacopo da Ponte, called Bassano.**

Christ bending beneath the weight of the cross, which two men are dragging along with ropes; behind follow the holy women and disciples; mounted soldiers in front; landscape background. Canvas, 38 by 51 in.

274 HEAD OF A GIRL.

WILLIAM RUSSELL, ESQ. **Andrea Vannucchi, called Andrea del Sarto.**

Blue head-dress; red bodice. Panel, 19 by 13½ in.

275 VENUS AND HER SATELLITES.

HUGH OWEN, ESQ. **William Etty, R.A.**

Venus at her toilet, surrounded by a number of half-draped nymphs; Mars on l. asleep on a couch, near which is his armour, arranged as a trophy. Panel, 31 by 42½ in.

276 Portrait of A DUTCH GENTLEMAN.

R. RAWLINSON, ESQ., C.B. **Thomas van Veenandael.**

Half figure, seated at a table, and holding in his r. hand a document, to which seals are attached; long hair, wide lace-edged collar, black dress. Canvas, 38 by 29 in.

277 Portrait of the WIDOW OF COSMO II., GRAND DUKE OF TUSCANY.

EARL OF SUFFOLK AND BERKSHIRE. **Domenico Zampieri, called Domenichino.**

An Austrian Archduchess; d. 1641.

Full length, sitting, to r., at a table, on which her r. hand rests, holding a letter; black veil, lace collar and cuffs, black dress; a dog beside her; curtain and architectural background. Canvas, 80 by 47 in.

OCTAGON.

LENT BY PAINTER.

278 Portrait of LORD MULGRAVE.

H. Bingham Mildmay, Esq. **Thomas Gainsborough, R.A.**

Constantine John Phipps, 2nd Baron; b. 1744; was an officer in the Navy; d. 1792.

Full length, standing, leaning on a table; naval uniform, cocked hat lying on the table; portrait and books on a chair near; landscape seen through open window. Canvas, 91 by 60 in.

279 A REGATTA, VENICE.

Duke of Leeds. **Antonio Canal, called Canaletto.**

The Grand Canal, Venice, looking towards the Rialto, which is just seen in the distance; the canal is covered with barges and gondolas crowded with people watching some gondolas racing. Canvas, 47 by 71 in.

280 CEREMONY OF THE DOGE WEDDING THE SEA, VENICE.

Duke of Leeds. **Antonio Canal, called Canaletto.**

The view is taken, looking towards the Church of Sta. Maria Salute and the Grand Canal; the 'Bucentoro,' the vessel from which the annual ceremony took place, is seen on the r., moored to the Piazzetta of St. Mark, close to the Doge's Palace, beyond which towers the Campanile of St. Mark; crowds line the Riva degli Schiavoni, and the water is covered with gondolas. Canvas, 47 by 71 in.

281 Portrait of SIR DANIEL TRUMAN.

Henry Villebois, Esq. **Thomas Gainsborough, R.A.**

Father of Mrs. Villebois (No. 150) and Mrs. Meares (No. 161), and grandfather of the two boys (No. 272).

Full length, standing in a park, by the side of a rivulet; wig, brown coat and breeches, yellow waistcoat, stick in r. hand, hat in l. Canvas, 93 by 59 in.

VESTIBULE.

LENT BY PAINTER.

282 Portrait of A DOGE.

WILLIAM RUSSELL, ESQ. **Jacopo Robusti, called Tintoretto.**

Three-quarter figure of an aged man, sitting to r., in his robes of office, his r. hand resting on a book. Canvas, 55 by 41 in.

283 Portrait of RICHARD BOYLE, VISCOUNT SHANNON.

W. R. BAKER, ESQ. **Sir Godfrey Kneller, Bart.**

Grandson of Richard Boyle, "the great Earl of Cork"; his father, Francis Boyle, the Earl's 4th son, was created Viscount Shannon in 1660, an honour which expired with the death of Richard Boyle in 1740.
Only the head sketched in. Canvas, 35 by 28 in.
One of the 42 portraits of the members of the Kitcat Club.

284 OLD WINDSOR BRIDGE: a Study.

S. F. G. EVANS, ESQ. **Samuel Evans.**

The bridge, over which a mail coach is passing, occupies the centre of the picture; in l. foreground two men in a punt; houses to r. and l. Panel, 19 by 50 in.

285 HARWICH LIGHTHOUSE.

L. CONSTABLE, ESQ. **John Constable, R.A.**

Sea coast in foreground, and stretching away to r., with the old wooden lighthouse on a point; open sea, and shipping. Canvas, 12½ by 19½ in.

286 LANDSCAPE.

BARON LIONEL DE ROTHSCHILD. **Minderhout Hobbema.**

Cottages in a wood; figures on a road in foreground; church seen to r. Canvas, 30 by 43 in.

287 LANDSCAPE: the Reft Tree.

JOSEPH PARRINTON, ESQ. **Salvator Rosa.**

Sides of a rocky pass, with a gnarled and broken tree on r.; two figures to l. Canvas, 25½ by 19 in.

288 VIEW AT THE MOUTH OF THE THAMES.

SIR REGINALD PROCTOR-BEAUCHAMP, BART. **Thomas Gainsborough, R.A.**

River bank in foreground, with boats and fishermen; boats in full sail on the river, with the opposite bank beyond; open sea to l. Canvas, 61 by 74 in.

LENT BY PAINTER.

289 HOUNDS AND FOX.

Miss Hannah de Rothschild. Thomas Gainsborough, R.A.

Three hounds chasing a fox in a park; one has just caught him by the neck, and another by the hind leg. Canvas, 71 by 43 in.

290 ST. SEBASTIAN: a Sketch.

Earl of Warwick. Sir Anthony Vandyck.

Two men are binding the Saint to a tree; on r. two horsemen. Panel, 13¼ by 10 in.

291 FLOWERS, and BIRD'S NEST.

J. E. Fordham, Esq. Jan van Huysum.

Flowers in an embossed vase; on the slab on which the vase stands is a bird's nest with blue eggs. Signed. Panel, 31 by 23 in.

292 A GIRL SEATED.

J. H. Anderdon, Esq. George Morland.

Small figure of a girl seated under a tree near a lake, holding a dove in her hands; a wicker cage beside her. Signed. Canvas, 9 by 8 in.

293 KING ALFRED IN THE NEATHERD'S COTTAGE.

William James Armitage, Esq. Sir David Wilkie, R.A.

King Alfred, seated near a table, is listening to the scoldings of the old woman who, followed by her husband, has just entered the cottage with a bundle of faggots, and is pointing to the cakes burning in the embers; a girl has taken up one, and is blowing on it; to the l. another girl is busy making cakes and listening to a youth who stands by with a rabbit on his shoulder. Canvas, 42½ by 69 in.

294 ISRAEL BLESSING THE SONS OF JOSEPH.

William Wegg, Esq., M.D. James Northcote, R.A.

Three-quarter figure of Israel on a couch, in the act of placing his hands on the two children's heads who stand beside him; Joseph, of whom only the head and r. hand are visible, is trying to change the direction of his father's hands, so that the r. hand may not be laid on the head of the youngest son Ephraim (Gen. xlviii. 14 and 17).

GALLERY No. VI.

ENGRAVINGS.

Wherever it has been found possible to obtain the information, the date at which the picture was painted, the date of its engraving, and the name of its present possessor have been inserted. It is hoped that any person able to supply corrections or additions will kindly communicate them to the Secretary, so that they may be included in future editions of the Catalogue.

All the Engravings are in mezzotint, with the exception of a few, in which the manner is specially noted.

AFTER

SIR JOSHUA REYNOLDS, P.R.A.

LENT BY — ENGRAVER.

295 LADY LOUISA MANNERS.

Samuel Addington, Esq. — **Valentine Green, A.R.A.**

Picture painted 1779; engraved 1779; in possession of Lord Tollemache.

296 GEORGE, LORD EDGCUMBE.

Duke of Buccleuch, K.G. — **Edward Fisher.**

Picture painted 1761; engraved 1761; in possession of the Earl of Mount Edgcumbe.

297 GUARDIAN ANGELS.

Duke of Buccleuch, K.G. — **Charles Howard Hodges.**

Picture painted 1785; engraved 1786; in possession of the Duke of Leeds.

298 DRUMMOND, BISHOP OF SALISBURY AND ARCHBISHOP OF YORK.

Duke of Buccleuch, K.G. — **James Watson.**

Picture painted 1764; engraved 1764; at Bishopsthorpe.

299 THE DUCHESS OF RUTLAND.

E. A. Drummond, Esq. — **Valentine Green, A.R.A.**

Picture painted 1779; engraved 1780; burnt at Belvoir Castle, 1816.

300 REV. THOMAS WARTON.

Duke of Buccleuch, K.G. — **Charles Howard Hodges.**

Picture painted 1784; engraved 1785; at Oxford.

LENT BY ENGRAVER.

301 THE LADIES WALDEGRAVE.

Duke of Buccleuch, K.G. **Valentine Green, A.R.A.**

Picture painted 1780; engraved 1781 (private plate); in the possession of Countess Waldegrave.

302 PRINCESS SOPHIA MATILDA OF GLOUCESTER.

E. A. Drummond, Esq. **Thomas Watson.**

Picture painted 1774; engraved 1775; in the Royal collection.

303 COUNTESS OF SALISBURY.

E. A. Drummond, Esq. **Valentine Green, A.R.A.**

Picture painted 1781; engraved 1781; in the possession of the Marquis of Salisbury.

304 JOHN PATERSON.

Duke of Buccleuch, K.G. **Thomas Watson.**

Picture painted 1777; engraved 1777; in the possession of R. W. Mylne, Esq.

305 ELIZABETH HAMILTON, COUNTESS OF DERBY.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted 1779; engraved 1780; destroyed.

306 THE INFANT SAMUEL.

Samuel Addington, Esq. **John Dean.**

Picture painted 1778; engraved 1788; in the Dulwich Gallery.

307 HORACE WALPOLE.

Samuel Addington, Esq. **James McArdell.**

Picture painted 1756; engraved 1757; in the possession of the Marquis of Lansdowne.

308 LADY ELIZABETH HERBERT and SON.

William Agnew, Esq. **John Dean.**

Picture painted 1777; engraved 1779; in the possession of the Earl of Carnarvon.

LENT BY ENGRAVER.

309 DR. JAMES BEATTIE.

Duke of Buccleuch, K.G. **James Watson.**

Picture painted 1774; engraved 1775; in the possession of the Misses Glennie.

310 EDWIN.

Duke of Buccleuch, K.G. **Charles Howard Hodges.**

Picture painted about 1764; engraved ——; in the possession of the Duke of Leeds.

311 LADY CATHERINE PELHAM CLINTON.

Duke of Buccleuch, K.G. **J. Raphael Smith.**

Picture painted 1781; engraved 1782; in the possession of the Earl of Radnor.

312 RIGHT HON. CHARLES TOWNSHEND.

Duke of Buccleuch, K.G. **John Dixon.**

Picture painted 1764; engraved 1770; in the possession of the Marquis Townshend.

313 LADY BROUGHTON.

Duke of Buccleuch, K.G. **Thomas Watson.**

Picture painted about 1770; engraved 1770; in the possession of Sir H. Delves Broughton, Bart.

314 LADY CAROLINE RUSSELL.

Duke of Buccleuch, K.G. **James McArdell.**

Picture painted 1754; engraved 1755; in the possession of the Duke of Bedford.

315 HON. MRS. TOLLEMACHE, as "MIRANDA."

Duke of Buccleuch, K.G. **John Jones.**

Picture painted 1773; engraved 1785; in the possession of Lord Tollemache.

316 DAVID GARRICK.

Duke of Buccleuch, K.G. **Thomas Watson.**

Original picture painted 1776; engraved 1779; in the possession of the Duke of Bedford. Other copies of the picture exist belonging to the Marquis of Lansdowne and the Rev. Chas. Burney.

This impression is unique, being taken before the word "Prologue" was inscribed on the scroll held in the hand.

LENT BY ENGRAVER.

317 AGE OF INNOCENCE.

Duke of Buccleuch, K.G. Charles Turner, A.R.A.

Picture painted 1787; engraved 1847; in the National Gallery.

318 SIR WILLIAM HAMILTON, K.B.

Duke of Buccleuch, K.G. Henry Hudson.

Picture painted 1777; engraved 1787; in the National Gallery.

319 LA PETITE RUSÉE.

Duke of Buccleuch, K.G. John Frederick Bause.

Picture painted 1784; engraved, in line, 1784; in the possession of the Right Hon. William Cowper Temple, M.P.

320 CHARLES JAMES FOX, with LADY SARAH BUNBURY and LADY SUSAN STRANGWAYS.

Duke of Buccleuch, K.G. James Watson.

Picture painted 1761; engraved 1762; in the possession of Lady Holland.

321 MISS FRANCES ISABELLA GORDON (5 Cherubs' Heads).

Duke of Buccleuch, K.G. Peter Simon.

Picture painted 1787; engraved, in stipple, 1789; in the National Gallery.

322 MRS. BILLINGTON.

Duke of Buccleuch, K.G. William Ward, A.R.A.

Picture painted 1787; engraved 1803; in the New York Museum.
For a portrait of her by Gainsborough, see No. 101.

323 MISS ELIZABETH BEAUCLERC, as "UNA."

Duke of Buccleuch, K.G. Thomas Watson.

Picture painted 1777; engraved, in stipple, 1782; in the possession of the Earl of Normanton.

324 COLONEL TARLETON.

Duke of Buccleuch, K.G. J. Raphael Smith.

Picture painted 1782; engraved 1782; in the possession of ——

LENT BY ENGRAVER.

325 MASTER HENRY HOARE.

Duke of Buccleuch, K.G. Charles Wilkin.

Picture painted 1788; engraved, in stipple, 1789; in the possession of Sir Richard Hoare, Bart.

326 VISCOUNTESS BEAUCHAMP.

Duke of Buccleuch, K.G. William Nutter.

Picture painted 1777; engraved, in stipple, 1790; in the possession of Meynell Ingram, Esq.

327 ELIZABETH, DUCHESS OF BUCCLEUCH, and her DAUGHTER, LADY MARY SCOTT.

Duke of Buccleuch, K.G. James Watson.

Picture painted 1774; engraved 1775; in the possession of the Duke of Buccleuch, K.G.

328 LADY SMYTH, and her CHILDREN.

Duke of Buccleuch, K.G. Francis Bartolozzi, R.A.

Picture painted 1787; engraved, in stipple, 1789; in possession of the Family.

329 MRS. CARNAC.

Samuel Addington, Esq. J. Raphael Smith.

Picture painted 1777; engraved 1778; in the possession of Sir Richard Wallace, Bart., M.P.

330 LORD GRANTHAM, and his BROTHERS.

Duke of Buccleuch, K.G. Thomas Cheesman.

Picture painted 1778; engraved, in stipple, 1791; in the possession of Countess Cowper.

331 MRS. CREWE, as "ST. GENEVIÈVE."

Samuel Addington, Esq. Thomas Watson.

Picture painted 1772; engraved 1773; in the possession of Lord Crewe.

LENT BY ENGRAVER.

332 DECORATION OF HYMEN: the Hon. Mrs. Beresford, and her Sisters, the Hon. Mrs. Gardiner, and Anne, Marchioness Townshend.

J. H. Anderdon, Esq. **Thomas Watson.**

Picture painted 1775; engraved 1776; in the National Gallery.

333 INFANT ACADEMY.

Duke of Buccleuch, K.G. **Francis Haward, A.R.A.**

Picture painted about 1783; engraved, in stipple, 1783; in the possession of the Right Hon. W. Cowper Temple, M.P.

334 MRS. SHERIDAN, as "ST. CECILIA."

Duke of Buccleuch, K.G. **Thomas Watson.**

Picture painted 1775; engraved, in stipple, 1779; in the possession of the Marquis of Lansdowne.

335 LADY BAMFYLDE.

Duke of Buccleuch, K.G. **Thomas Watson.**

Picture painted 1777; engraved 1779; in the possession of Lord Poltimore.

336 THE COUNTESS OF HARRINGTON, with her CHILDREN, LORD PETERSHAM and THE HON. LINCOLN STANHOPE.

Duke of Buccleuch, K.G. **Francis Bartolozzi, R.A.**

Picture painted 1787; engraved, in stipple, 1789; in the possession of the Earl of Harrington.

337 LADY BETTY DELMÉ and CHILDREN.

Duke of Buccleuch, K.G. **Valentine Green, A.R.A.**

Picture painted 1777; engraved 1779; in the possession of Henry Delmé, Esq.

338 LAVINIA, COUNTESS SPENCER (when Viscountess Althorp).

Duke of Buccleuch, K.G. **Francis Bartolozzi, R.A.**

Picture painted 1782; engraved, in stipple, 1783; in the possession of Earl Spencer, K.G.

LENT BY ENGRAVER.

339 JOHN, MARQUIS OF GRANBY.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1756; engraved 1760; in the possession of the Duke of Rutland, KG.

340 FELINA.

DUKE OF BUCCLEUCH, K.G. **James Collyer, A.R.A.**

Picture painted 1787; engraved, in stipple, 1790; in the possession of the Earl of Normanton.

341 THE HON. MARY MONCKTON.

SAMUEL ADDINGTON, ESQ. **John Jacobé.**

Picture painted 1777; engraved 1779; in the possession of Mr. Monckton.

342 MASTER BROWN ("A Contemplative Youth").

DUKE OF BUCCLEUCH, K.G. **Charles Howard Hodges.**

Picture painted 1785; engraved 1786; in the possession of Lord Tollemache.

343 THE CALLING OF SAMUEL.

DUKE OF BUCCLEUCH, K.G. **J. Raphael Smith.**

Picture painted about 1782; engraved 1783; in the possession of the Earl of Darnley.

344 MRS. BLAKE.

DUKE OF BUCCLEUCH, K.G. **John Dixon.**

Picture painted 1768; engraved 1771; in the possession of Sir Charles J. Bunbury, Bart.

345 MISS THEOPHILA PALMER.

SAMUEL ADDINGTON, ESQ. **J. Raphael Smith.**

Picture painted 1776; engraved 1777; in the possession (1867) of J. R. Gwatkin, Esq.

346 WILLIAM ROBERT, 2nd DUKE OF LEINSTER.

DUKE OF BUCCLEUCH, K.G. **John Dixon.**

Picture painted 1774; engraved 1775; in the possession of the Duke of Leinster.

LENT BY ENGRAVER.

347 HON. FRANCES INGRAM-SHEPHERD (Lady Frances Gordon).

DUKE OF BUCCLEUCH, K.G. **J. Raphael Smith.**

Picture painted 1779; engraved 1780; in the possession of Meynell Ingram, Esq.

348 GEORGIANA, DUCHESS OF DEVONSHIRE.

DUKE OF BUCCLEUCH, K.G. **Valentine Green, A.R.A.**

Picture painted 1779; engraved 1780; in the possession of Earl Spencer, K.G.

349 THE MASTERS JOHN BELLENDEN, and HENRY GAWLER ("The School Boys").

DUKE OF BUCCLEUCH, K.G. **J. Raphael Smith.**

Picture painted 1777; engraved 1778; in the possession of ——

350 MISS FRANCES KEMBLE.

SAMUEL ADDINGTON, ESQ. **John Jones.**

Picture painted 1784; engraved 1784; in the possession of the Right Hon. G. A. F. Cavendish Bentinck, M.P.

351 RESIGNATION.

J. H. ANDERDON, ESQ. **Thomas Watson.**

Painted 1770; engraved 1772; in the possession of Mr. Cox.

352 REV. SAMUEL REYNOLDS.

DUKE OF BUCCLEUCH, K.G. **Samuel W. Reynolds.**

The father of Sir Joshua Reynolds.
Picture painted before 1746; engraved 1822; in the Cottonian Library, Plymouth.

353 LADY STANHOPE.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1765–6; engraved 1767; in the possession of ——

354 JOHN HAWKESWORTH, LL.D.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1773; engraved 1773; in the possession of Mr. Graves.

LENT BY ENGRAVER.

355 JOHN BARKER.

DUKE OF BUCCLEUCH, K.G. **John Jones.**

Picture painted 1785; engraved 1786; in the possession of ——

356 JOHN GAWLER (An Eminent Lawyer).

SAMUEL ADDINGTON, ESQ. **J. Raphael Smith.**

Picture painted 1776; engraved 1777; in the possession of ——

357 JAMES PAINE, and his SON.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1764; engraved 1764; in the Bodleian Library, Oxford.

358 THE DEATH OF CARDINAL BEAUFORT.

J. H. ANDERDON, ESQ. **Caroline Watson.**

Picture painted 1791; engraved, in stipple, 1792 (for Boydell's 'Shakespeare'); in the possession of Lord Leconfield. Another copy of the picture is in the Dulwich Gallery.

359 THE SNAKE IN THE GRASS.

EDWARD CHENEY, ESQ. **J. Raphael Smith.**

Picture painted 1786; engraved 1787; in the National Gallery. Another copy of the picture belongs to Baron Lionel de Rothschild.

360 DILETTANTI SOCIETY.

DUKE OF BUCCLEUCH, K.G. **William Say.**

Picture painted 1777–80; engraved 1812; at Willis's Rooms.

361 JOSEPH BARETTI, Secretary for Foreign Correspondence to the Royal Academy.

DUKE OF BUCCLEUCH, K.G. **John Watts.**

Picture painted 1774; engraved 1780; in the possession of Lady Holland.

362 MRS. SIDDONS.

E. A. DRUMMOND, ESQ. **Francis Haward, A.R.A.**

Picture painted 1784; engraved, in stipple, 1787; in the possession of the Duke of Westminster. There are two replicas of the picture; one in the Dulwich Gallery, and the other belonging to Sir Richard Harvey, Bart.

LENT BY ENGRAVER.

363 THE SLEEPING CHILD.

EDWARD CHENEY, ESQ. **William Doughty.**

Picture painted ——; engraved 1780; in the possession of the Earl of Aylesford.

364 DUCHESS OF MARLBOROUGH, and her DAUGHTER, LADY C. SPENCER.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1768; engraved 1768; in the possession of the Duke of Marlborough, K.G.

365 DILETTANTI SOCIETY.

DUKE OF BUCCLEUCH, K.G. **Charles Turner, A.R.A.**

Picture painted 1777–80; engraved 1812; at Willis's Rooms.

366 MISSES EMMA and ELIZABETH CREWE.

DUKE OF BUCCLEUCH, K.G. **John Dixon.**

Picture painted 1766; engraved ——; in the possession of Lord Crewe.

367 HON. MRS. STANHOPE ("MELANCHOLY").

C. BRINSLEY MARLAY, ESQ. **J. Raphael Smith.**

Picture painted 1782; engraved 1783; in the possession of the Earl of Normanton.

368 COUNTESS WALDEGRAVE, and her DAUGHTER.

DUKE OF BUCCLEUCH, K.G. **Richard Houston.**

Picture painted circa 1761–2; engraved ——; in the possession of the Countess Waldegrave.

369 COUNTESS OF ESSEX.

DUKE OF BUCCLEUCH, K.G. **James McArdell.**

Picture painted 1755; engraved 1757; in the possession of the Earl of Essex.

370 MRS., afterwards LADY CHAMBERS.

DUKE OF BUCCLEUCH, K.G. **James McArdell.**

Picture painted in Paris 1752; engraved 1756; in the possession of the Family.

LENT BY ENGRAVER.

371 LADY ELIZABETH COMPTON.

Duke of Buccleuch, K.G. **Valentine Green, A.R.A.**

Picture painted 1780–1; engraved 1782; in the possession of Lord Chesham.

372 GEORGE, LORD MORPETH.

Duke of Buccleuch, K.G. **Thomas Trotter.**

Picture painted 1786; engraved, in a mixed style, 1787; in the possession of the Earl of Carlisle.

373 CYMON AND IPHIGENIA.

John Paget, Esq. **Francis Haward, A.R.A.**

Picture painted 1789; engraved, in stipple, 1797; in the Royal Collection. (See No. 132.)

374 COUNT UGOLINO WITH HIS FAMILY IN PRISON.

Duke of Buccleuch, K.G. **John Dixon.**

Picture painted 1773; engraved 1774; at Knole.

375 LADY DASHWOOD, and her SON.

Samuel Addington, Esq. **Charles Howard Hodges.**

Picture painted 1784; engraved, in mixed manner, 1784; in the possession of Sir Henry Dashwood, Bart.

376 FRANCIS HARE.

Duke of Buccleuch, K.G. **Samuel W. Reynolds.**

Picture painted 1775; engraved 1804; in the possession of Augustus Hare, Esq.

377 ANNE, VISCOUNTESS TOWNSHEND.

Duke of Buccleuch, K.G. **Valentine Green, A.R.A.**

Picture painted 1778; engraved 1780; in the possession of R. Townley Parker, Esq.

378 LADY FENHOULET.

Duke of Buccleuch, K.G. **James McArdell.**

Picture painted 1760; engraved ——; in the possession of Earl Northbrook.

LENT BY ENGRAVER.

379 LADY COCKBURN and CHILDREN ("Cornelia and her Children").

Duke of Buccleuch, K.G. **Charles Wilkin.**

Picture painted 1773; engraved, in stipple, 1791; in the possession of Lady Hamilton. (See No. 89.)

380 MRS. MORDAUNT.

C. Brinsley Marlay, Esq. **J. Raphael Smith.**

Picture painted 1774; engraved 1776; in the possession of Sir Charles Mordaunt, Bart.

381 THE DUCHESS OF RUTLAND.

J. H. Anderdon, Esq. **John Keyse Sherwin.**

Picture painted 1790; engraved, in line, 1791; in the possession of the Duke of Beaufort, K.G.

A full-length portrait of the same, engraved by V. Green, was burnt at Belvoir Castle in 1816.

382 MISS MARY PALMER (MARCHIONESS OF THOMOND).

Duke of Buccleuch, K.G. **William Doughty.**

Picture painted 1776; engraved 1777; in the possession of Lord Leconfield.

383 DR. JONATHAN SHIPLEY, BISHOP OF ST. ASAPH.

Duke of Buccleuch, K.G. **J. Raphael Smith.**

Picture painted 1776; engraved 1777; in the possession of ——

384 LADY JANE HALLIDAY.

Duke of Buccleuch, K.G. **Valentine Green, A.R.A.**

Picture painted 1779; engraved 1779; in the possession of Lord Tollemache.

385 THOMAS PERCY, D.D., DEAN OF CARLISLE.

Duke of Buccleuch, K.G. **William Dickinson.**

Painted 1773; engraved 1775; in the possession of ——

386 JAMES HAY, EARL OF ERROLL.

Messrs. P. & D. Colnaghi & Co. **Thomas Watson.**

Picture painted 1762; engraved 1763; in the possession of the Earl of Erroll.

LENT BY ENGRAVER.

387 HON. RICHARD EDGCUMBE.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted 1773; engraved 1774; in the possession of the Earl of Mount Edgcumbe.

388 MRS. MUSTERS, as "HEBE."

Duke of Buccleuch, K.G. **Charles Howard Hodges.**

Picture painted 1782; engraved 1785; in the possession of John Musters, Esq.

389 THE CAREFUL SHEPHERDESS.

Duke of Buccleuch, K.G. **Elizabeth Judkins.**

Picture painted 1774; engraved 1775; in the possession of Robert Walters, Esq.

390 REV. ZACHARIAH MUDGE, D.D.

Edward Cheney, Esq. **James Watson.**

Picture painted 1789; engraved 1790; in the possession of the Rev. C. Raffles Flint. (See No. 87.)

391 THE DUCHESS OF CUMBERLAND.

Duke of Buccleuch, K.G. **Thomas Watson.**

Picture painted 1773; engraved 1774; in the possession of Lady Wilmot Horton.

392 LAVINIA, COUNTESS SPENCER.

Duke of Buccleuch, K.G. **Charles Howard Hodges.**

Picture painted 1784; engraved 1785; in the possession of Earl Spencer, K.G. There is another picture of the same belonging to Dr. Edward Hamilton. (See No. 58.)

393 THE COUNTESS OF HARRINGTON.

Edward Cheney, Esq. **Valentine Green, A.R.A.**

Picture painted 1779; engraved 1780; in the possession of the Earl of Harewood.

394 MASTER BUNBURY.

Samuel Addington, Esq. **Francis Haward, A.R.A.**

Picture painted 1780; engraved 1781; in the possession of Sir C. J. Bunbury, Bart.

LENT BY ENGRAVER.

395 MARCHIONESS OF TAVISTOCK (Lady Elizabeth Keppel).

EDWARD CHENEY, ESQ. **Edward Fisher.**

Picture painted 1761–2; engraved ——; in the possession of the Duke of Bedford.

396 MISS GREENWAY.

SAMUEL ADDINGTON, ESQ. **James Watson.**

Picture painted 1773–4; engraved ——; in the possession of ——

397 OMAI (An Otaheitan Chief).

DUKE OF BUCCLEUCH, K.G. **John Jacobé.**

Picture painted 1776; engraved 1777; in the possession of the Earl of Carlisle.

398 ANDREW STEWART.

DUKE OF BUCCLEUCH, K.G. **Thomas Watson.**

Picture painted 1761; engraved 1762; in the possession of the Family.

399 MRS. CHOLMLEY.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1761; engraved 1762; in the possession of Mr. Cholmley.

400 LADY ELIZABETH LEE.

DUKE OF BUCCLEUCH, K.G. **Edward Fisher.**

Picture painted 1764; engraved 1765; at Hartwell.

401 MRS. ABINGTON.

DUKE OF BUCCLEUCH, K.G. **Elizabeth Judkins.**

Picture (an oval) painted 1771; engraved 1772; in the possession of Lord Carington. Sir Joshua painted four other portraits of Mrs. Abington, three of which have been engraved. (See No. 415.)

402 THE HON. MRS. PARKER.

EDWARD CHENEY, ESQ. **Thomas Watson.**

Picture painted 1772; engraved 1773; in the possession of the Earl of Morley.

LENT BY ENGRAVER.

403 SIR ABRAHAM HUME, Bart.

Duke of Buccleuch, K.G. **Charles Howard Hodges.**

Picture painted 1789; engraved 1791; in the possession of Earl Brownlow. There is another portrait of the same in the National Gallery, also engraved.

404 SIR JOSHUA REYNOLDS, as PRESIDENT OF THE ROYAL ACADEMY.

The Royal Academy. **Valentine Green, A.R.A.**

Picture painted 1780; engraved 1780; in the possession of the Academy.

405 GARRICK BETWEEN TRAGEDY AND COMEDY.

Duke of Buccleuch, K.G. **Edward Fisher.**

Picture painted 1762; engraved 1769; in the possession of Wm. Angerstein, Esq.

406 MRS. PAYNE GALLWEY, and CHILD.

Duke of Buccleuch, K.G. **J. Raphael Smith.**

Picture painted 1778; engraved 1780; in the possession of Lord Monson.

407 SIR GEORGE BEAUMONT, Bart.

Duke of Buccleuch, K.G. **Unknown.**

Picture painted 1787; engraved —— (private plate); in the possession of Sir George Beaumont, Bart.

408 VISCOUNTESS CROSBIE.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted 1778–9; engraved 1779; in the possession of W. Talbot Crosbie, Esq.

409 MADAME SCHINDERLIN.

Duke of Buccleuch, K.G. **J. Raphael Smith.**

Picture painted 1775, as "The Coquette"; engraved 1777; at Knole.

LENT BY ENGRAVER.

410 LADY MELBOURNE, and her SON, THE HON. PENISTON LAMB.

EDWARD CHENEY, ESQ. **Thomas Watson.**

Picture painted 1771; engraved 1775; at Brockett Hall.

411 KITTY FISHER, as "CLEOPATRA."

SAMUEL ADDINGTON, ESQ. **Edward Fisher.**

Picture painted about 1760; engraved ——; in the possession of the Earl of Morley.

412 GEORGE, MARQUIS TOWNSHEND, in Armour.

DUKE OF BUCCLEUCH, K.G. **Charles Turner, A.R.A.**

Picture painted 1779; engraved 1806; in the possession of the Marquis Townshend.

413 REV. LAWRENCE STERNE.

DUKE OF BUCCLEUCH, K.G. **Edward Fisher.**

Picture painted 1760; engraved 1761; in the possession of the Marquis of Lansdowne.

414 HON. MRS. STANHOPE, as "CONTEMPLATION."

DUKE OF BUCCLEUCH, K.G. **Caroline Watson.**

Picture painted 1787; engraved, in stipple, 1790; in the possession of W. Butler Johnstone, Esq.

415 MRS. ABINGTON.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1764–5; engraved 1769; at Knole. (See No. 401.)

416 REV. JOHN REYNOLDS.

DUKE OF BUCCLEUCH, K.G. **James McArdell.**

Uncle of Sir Joshua Reynolds.
Picture painted 1756; engraved ——; at Eton College.

417 MRS. MUSTERS, and DOG.

SAMUEL ADDINGTON, ESQ. **J. Raphael Smith.**

Picture painted 1778; engraved 1779; in the possession of Lord Leconfield.

LENT BY ENGRAVER.

418 MUSOIPULA.

Duke of Buccleuch, K.G. **John Jones.**

Picture painted 1784; engraved, in stipple, 1786; in the possession of the Marquis of Lansdowne.

419 MRS. PELHAM FEEDING CHICKENS.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted about 1770; engraved 1770 (private plate); in the possession of the Earl of Yarborough.

420 LADY CHARLES SPENCER.

Duke of Buccleuch, K.G. **John Pott.**

Picture painted 1766; engraved ——; in the possession of the Duke of Richmond and Gordon, K.G.

421 MRS. MATTHEW.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted 1777; engraved 1780; in the possession of W. Stirling Crawfurd, Esq.

422 VISCOUNTESS DUNCANNON.

Duke of Buccleuch, K.G. **Josiah Grozer.**

Picture painted 1785; engraved 1786; in the possession of Earl Spencer, K.G.

423 LADY ELIZABETH MONTAGU.

Duke of Buccleuch, K.G. **James McArdell.**

Picture painted 1759; engraved ——; in the possession of the Duke of Buccleuch, K.G.

424 JAMES HEWITT, VISCOUNT LIFFORD.

Edward Cheney, Esq. **Robert Dunkarton.**

Picture painted 1788; engraved 1790; in the possession of Viscount Lifford.

425 BOY, WITH CABBAGE-NETS.

Duke of Buccleuch, K.G. **Charles Hardy.**

Picture painted 1775; engraved 1803; at Knole.
On the margin below are the arms of the Duke of Dorset.

LENT BY ENGRAVER.

426 LADY SARAH BUNBURY (Sacrificing).

Duke of Buccleuch, K.G. **Edward Fisher.**

Picture painted 1765; engraved 1766; in the possession of Sir C. J. Bunbury, Bart.

427 SIR THOMAS HARRISON.

Duke of Buccleuch, K.G. **Edward Fisher.**

Picture painted 1758; engraved 1765; in the possession of Archdeacon Harrison.

428 VISCOUNT MALDEN, and LADY ELIZABETH CAPEL.

Duke of Buccleuch, K.G. **Charles Turner, A.R.A.**

Picture painted 1768; engraved ——; in the possession of the Earl of Essex. (See No. 263.)

429 GEORGE, LORD ANSON.

Duke of Buccleuch, K.G. **James McArdell.**

Picture painted 1755; engraved 1755; in the possession of the Earl of Lichfield.

430 SIR ROBERT FLETCHER.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted 1773; engraved 1774; in the possession of Earl Fitzwilliam, K.G.

431 ADMIRAL SAMUEL BARRINGTON.

Duke of Buccleuch, K.G. **Richard Earlom.**

Picture painted 1779; engraved 1780; at Greenwich Hospital.

432 MASTER WYNN, as "ST. JOHN."

Mrs. Noseda. **John Dean.**

Picture painted 1776; engraved 1776; in the possession of Sir Watkin W. Wynn, Bart.

433 LADY CAMDEN.

Duke of Buccleuch, K.G. **Luigi Schiavonetti.**

Picture painted ——; engraved, in stipple, ——; in the possession of the Marquis of Camden.

LENT BY ENGRAVER.

434 JOHN ARMSTRONG, M.D.

DUKE OF BUCCLEUCH, K.G. **Edward Fisher.**

Picture painted 1767; engraved 1770; in the possession of the Marquis of Bute.

435 THE LADIES AMABEL, and MARY JEMIMA, YORKE.

DUKE OF BUCCLEUCH, K.G. **Edward Fisher.**

Picture painted 1761; engraved 1762; in the possession of Countess Cowper.

436 DUCHESS OF ANCASTER.

DUKE OF BUCCLEUCH, K.G. **Richard Houston.**

Picture painted 1758; engraved 1758; in the possession of the Dowager Countess Clare.

437 RICHMOND HILL.

DUKE OF BUCCLEUCH, K.G. **John Jones.**

Picture painted about 1785; engraved 1800; in the possession of Earl Northbrook.

438 THE HOLY FAMILY.

H. TOOTAL-BROADHURST, ESQ. **William Sharp.**

Picture painted 1788; engraved, in line, 1792; in the National Gallery.

439 GEORGIANA, DUCHESS OF DEVONSHIRE, and her DAUGHTER, LADY GEORGIANA CAVENDISH.

MESSRS. P. & D. COLNAGHI & CO. **George Keating.**

Picture painted 1786; engraved 1789; in the possession of the Duke of Devonshire, K.G.

440 GEORGE IV., as PRINCE OF WALES.

DUKE OF BUCCLEUCH, K.G. **Charles Howard Hodges.**

Picture painted 1782; engraved ——; in the National Gallery.

441 GARRICK, as "KITELEY."

DUKE OF BUCCLEUCH, K.G. **James Finlayson.**

Picture painted 1768; engraved 1769; in the Royal Collection.

LENT BY ENGRAVER.

442 MISS GREVILLE, and her BROTHER, as "HEBE" and "CUPID."

J. H. Anderdon, Esq. **James McArdell.**

Picture painted 1760; engraved 1760; in the possession of Lord Crewe.

443 DUCHESS OF GORDON.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted 1774; engraved 1775; in the possession of the Duke of Richmond and Gordon, K.G.

444 FRANCIS BARTOLOZZI, R.A.

Duke of Buccleuch, K.G. **Thomas Watson.**

Picture painted 1771; engraved 1783; in the possession of the Earl of Morley.

445 THE FORTUNE-TELLER.

Mrs. Noseda. **John Keyse Sherwin.**

Picture painted 1772; engraved, in line, 1784; at Knole.

446 REV. ZACHARIAH MUDGE, D.D.

Duke of Buccleuch, K.G. **Philip Dawe.**

Picture painted ——; engraved ——; in the possession of ——

GALLERY No. VII.

ENGRAVINGS

AFTER

SIR JOSHUA REYNOLDS, P.R.A.—*continued.*

447 MRS. ABINGTON.

William Agnew, Esq. **Elizabeth Judkins.**

Picture painted 1771; engraved 1772; in the possession of Lord Carington.

448 THE STRAWBERRY GIRL.

J. H. Anderdon, Esq. **Thomas Watson.**

Picture painted 1773; engraved 1774; in the possession of the Marquis of Lansdowne.

LENT BY ENGRAVER.

449 MASTER CREWE.

DUKE OF BUCCLEUCH, K.G. **J. Raphael Smith.**

Picture painted 1776; engraved 1776; in the possession of Lord Crewe.

450 COUNTESS OF COVENTRY.

H. TOOTAL-BROADHURST, ESQ. **James Watson.**

Picture painted 1764–5; engraved ——; in the possession of the Earl of Coventry.

451 LADY GERTRUDE FITZPATRICK, as "COLLINA."

DUKE OF BUCCLEUCH, K.G. **John Dean.**

Picture painted 1779; engraved 1780; in the possession of the Earl of Castletown.

452 MRS. SEAFORTH and DAUGHTER.

DUKE OF BUCCLEUCH, K.G. **Josiah Grozer.**

Picture painted 1787; engraved 1787; in the possession of Mons. Wilson, Brussels.

453 CALEB WHITEFOORD, Esq.

EDWARD CHENEY, ESQ. **John Jones.**

Picture painted 1773; engraved 1793; in the possession of the Family.

454 THE INFANT HERCULES.

DUKE OF BUCCLEUCH, K.G. **Charles Howard Hodges.**

Picture painted 1788; engraved 1792; in the Imperial Gallery at St. Petersburg.

455 MARGARET GEORGIANA, VISCOUNTESS SPENCER, and her DAUGHTER.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1769; engraved 1770; in the possession of Earl Spencer, K.G.

456 HON. MRS. STANHOPE.

H. TOOTAL-BROADHURST, ESQ. **J. Raphael Smith.**

Picture painted 1782; engraved 1783; in the possession of the Earl of Normanton.

LENT BY ENGRAVER.

457 LADY CATHERINE MARGARET POWLETT.

Duke of Buccleuch, K.G. **J. Raphael Smith.**

Picture painted 1777; engraved 1778; in the possession of the Duke of Cleveland, K.G.

458 MARY PALMER, Niece of Sir Joshua Reynolds.

Edward Cheney, Esq. **Joseph Collyer, A.R.A.**

Touched proof, with pen and ink.
Picture painted 1784; engraved, in stipple, 1785; in the possession of J.R. Gwatkin, Esq.

459 ROBINETTA (HON. ANNA TOLLEMACHE).

Edward Cheney, Esq. **John Jones.**

Picture painted 1786; engraved, in stipple, 1787; in the possession of Lord Tollemache.

460 THE SCHOOLBOY.

Edward Cheney, Esq. **John Dean.**

Picture painted 1777; engraved 1777; in the possession of the Earl of Warwick.

461 MISS JACOBS.

C. Brinsley Marlay, Esq. **John Spilsbury.**

Picture painted 1761; engraved 1761; in the possession of the Marquis of Hertford.

462 MARGARET CAROLINE, COUNTESS OF CARLISLE.

Samuel Addington, Esq. **James Watson.**

Picture painted 1770; engraved 1773; in the possession of the Earl of Carlisle.

463 INFANT HERCULES.

Edward Cheney, Esq. **William Ward.**

Picture painted 1788; engraved 1819; in the possession of the Earl Fitzwilliam, K.G.

464 THOMAS, LORD ERSKINE.

Duke of Buccleuch, K.G. **John Jones.**

Picture painted 1786; engraved 1786; in the Royal Collection.

LENT BY ENGRAVER.

465 HENRY, 10th EARL OF PEMBROKE.

DUKE OF BUCCLEUCH, K.G. **John Dixon.**

Picture painted 1768; engraved 1772; in the possession of the Earl of Pembroke.

466 MISS O'BRIEN (Profile).

EDWARD CHENEY, ESQ. **John Dixon.**

Picture painted 1764; engraved 1774; in the possession of Viscountess Clifden.

467 HON. GEORGE SEYMOUR CONWAY.

J. H. ANDERDON, ESQ. **Edward Fisher.**

Picture painted 1770; engraved 1771; in the possession of the Marquis of Hertford.

468 LORD THURLOW.

DUKE OF BUCCLEUCH, K.G. **Francis Bartolozzi, R.A.**

Picture painted 1781; engraved, in a mixed style, 1788; in the possession of the Marquis of Bath.

469 MOSES IN THE BULRUSHES.

MRS. NOSEDA. **John Dean.**

Picture painted 1784; engraved 1786; in the possession of the Duke of Leeds.

470 GARRICK BETWEEN TRAGEDY AND COMEDY.

WILLIAM AGNEW, ESQ. **Valentine Green, A.R.A.**

Picture painted 1762; engraved 1769; in the possession of ——

471 LADY TAYLOR.

DUKE OF BUCCLEUCH, K.G. **William Dickinson.**

Picture painted 1782; engraved 1783; in the possession of Lord Leconfield.

472 FRANCIS, MARQUIS OF TAVISTOCK.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1766; engraved 1767; in the possession of the Duke of Bedford.

LENT BY ENGRAVER.

473 MARIA, COUNTESS WALDEGRAVE, and her DAUGHTER, LADY ELIZABETH LOUISA.

H. Tootal-Broadhurst, Esq. **Richard Houston.**

Picture painted about 1761–2; engraved ——; in the possession of the Countess Waldegrave.

474 MRS. MONTAGU.

Edward Cheney, Esq. **J. Raphael Smith.**

Picture painted about 1775–6; engraved 1776; in the possession of Lord Rokeby.

475 COUNTESS OF HARRINGTON.

H. Tootal-Broadhurst, Esq. **Valentine Green, A.R.A.**

Picture painted 1779; engraved 1780; in the possession of the Earl of Harewood.

476 GEORGE AUGUSTUS ELLIOTT, LORD HEATHFIELD.

Duke of Buccleuch, K.G. **Richard Earlom.**

Picture painted 1787; engraved, in stipple, 1788; in the National Collection.

477 VISCOUNTESS TOWNSHEND.

H. Tootal-Broadhurst, Esq. **Valentine Green, A.R.A.**

Picture painted 1778; engraved 1780; in the possession of R. Townley Parker, Esq.

478 MRS. HARDINGE.

Samuel Addington, Esq. **Thomas Watson.**

Picture painted 1778; engraved 1780; in the possession of the Marquis of Clanricarde.

479 EARL TEMPLE, K.G.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted 1776; engraved 1778; in the possession of the Duke of Buckingham.

LENT BY ENGRAVER.

430 WILLIAM MURRAY, 1st EARL OF MANSFIELD.

DUKE OF BUCCLEUCH, K.G. **Francis Bartolozzi, R.A.**

Picture painted 1785–6; engraved, in stipple, 1787; in the possession of the Earl of Mansfield.

481 MRS. CARNAC.

H. TOOTAL-BROADHURST, ESQ. **J. Raphael Smith.**

Picture painted 1777; engraved 1778; in the possession of Sir Richard Wallace, Bart., M.P.

482 COUNTESS OF AYLESFORD.

DUKE OF BUCCLEUCH, K.G. **Valentine Green, A.R.A.**

Picture painted 1782; engraved 1783; in the possession of the Earl of Aylesford.

483 LORD ASHBURTON, with COLONEL BARRÉ and LORD SHELBURNE.

DUKE OF BUCCLEUCH, K.G. **William Ward, A.R.A.**

Picture painted 1782; engraved ——; in the possession of Earl Northbrook.

484 THE THREE LADIES WALDEGRAVE, DAUGHTERS of the DUCHESS OF GLOUCESTER.

H. TOOTAL-BROADHURST, ESQ. **Valentine Green, A.R.A.**

Picture painted 1780; engraved 1781; in the possession of the Countess Waldegrave.

485 REAR-ADMIRAL LORD HOOD.

DUKE OF BUCCLEUCH, K.G. **John Jones.**

Picture painted 1783; engraved 1783; in the possession of Lord Bridport.

486 BARBARA, COUNTESS OF COVENTRY.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1764–5; engraved ——; in the possession of the Earl of Coventry.

487 JOSEPH DEANE BOURKE, D.D., ARCHBISHOP OF TUAM.

DUKE OF BUCCLEUCH, K.G. **J. Raphael Smith.**

Picture painted 1784; engraved 1784; in the possession of the Earl of Mayo.

LENT BY ENGRAVER.

488 LADY BAMFYLDE.

H. Tootal-Broadhurst, Esq. **Thomas Watson.**

Picture painted 1777; engraved 1779; in the possession of Lord Poltimore.

489 W. JOSHUA SHARPE.

Duke of Buccleuch, K.G. **Charles Howard Hodges.**

Picture painted 1785; engraved 1786; in the possession of ——

490 LADY GEORGE CAVENDISH (LADY E. COMPTON).

William Agnew, Esq. **Valentine Green, A.R.A.**

Picture painted 1780–1; engraved 1782; in the possession of Lord Chesham.

491 MRS. WILLIAM HOPE.

Duke of Buccleuch, K.G. **Charles Howard Hodges.**

Picture painted 1787; engraved 1788; in the possession of the Family.

492 LADY CHARLOTTE HILL (COUNTESS TALBOT).

H. Tootal-Broadhurst, Esq. **Valentine Green, A.R.A.**

Picture painted 1781; engraved 1782; in the possession of the Earl of Shrewsbury.

493 RICHARD ROBINSON, ARCHBISHOP OF ARMAGH.

The Royal Academy. **J. Raphael Smith.**

Picture painted 1772; engraved 1775; in the possession of Lord Rokeby.

494 SIR JEFFERY AMHERST, K.C.B.

H. Tootal-Broadhurst, Esq. **James Watson.**

Picture painted 1765; engraved 1766; in the possession of Earl Amherst.

495 MRS. HENRY BUNBURY.

Duke of Buccleuch, K.G. **James Watson.**

Picture painted 1777; engraved 1778; in the possession of Sir Charles J. Bunbury, Bart.

LENT BY ENGRAVER.

496 THOMAS NEWTON, D.D., BISHOP OF BRISTOL.

DUKE OF BUCCLEUCH, K.G. **James Watson.**

Picture painted 1773; engraved 1773; at Lambeth Palace.

497 EDMUND BURKE.

E. A. DRUMMOND, ESQ. **James Watson.**

Picture painted 1766; engraved 1770; in the possession of Sir Robert Peel, Bart.

There are four repetitions of this picture.

498 GEORGE IV., as PRINCE OF WALES.

J. H. ANDERDON, ESQ. **Francis Haward, A.R.A.**

Picture painted 1782; engraved, in stipple, 1793; at Brockett Hall.

499 LADY CAROLINE MONTAGU SCOTT ("WINTER").

MESSRS. P. & D. COLNAGHI & CO. **J. Raphael Smith.**

Picture painted 1776; engraved, 1776; in the possession of the Duke of Buccleuch, K.G.

500 MRS. SHERIDAN, as "ST. CECILIA."

E. A. DRUMMOND, ESQ. **William Dickinson.**

Picture painted 1775; engraved 1776; in the possession of the Marquis of Lansdowne.

501 W. ROBERTSON, D.D.

EDWARD CHENEY, ESQ. **John Dixon.**

Picture painted 1771; engraved 1772; in the possession of ——

502 NELLY O'BRIEN, with DOG.

RICHARD FISHER, ESQ. **Charles Phillips.**

Picture painted 1760; engraved 1770 (the plate was injured after a few copies had been struck off); in the possession of Sir Richard Wallace, Bart, M.P.

503 LADY MARY LESLIE.

DUKE OF BUCCLEUCH, K.G. **Inigo Spilsbury.**

Picture painted 1764; engraved 1766; in the possession of the Countess of Rothes.

LENT BY ENGRAVER.

504 SAMUEL FOOTE.

Duke of Buccleuch, K.G. **John Blackmore.**

Picture painted 1767; engraved 1771; in the possession of the Duke of Newcastle.

505 NELLY O'BRIEN (Full face).

Duke of Buccleuch, K.G. **James Watson.**

Picture painted about 1760; engraved ——; in the possession of Earl Northbrook.

506 NELLY O'BRIEN (Full face).

Duke of Buccleuch, K.G. **James Watson.**

Touched proof.
Picture painted about 1760; engraved ——; in the possession of Earl Northbrook.

507 GEORGE COLMAN, Esq.

Duke of Buccleuch, K.G. **Giuseppe Marchi.**

Picture painted 1769; engraved 1773; in the possession of the heirs of Sir Joseph Hawley, Bart.

508 DR. SAMUEL JOHNSON.

The Royal Academy. **James Watson.**

Picture painted 1770; engraved 1770; in the possession of the Duke of Sutherland, K.G.

509 ROBERT HALDANE.

Duke of Buccleuch, K.G. **George Clint.**

Picture painted 1764; engraved ——; in the possession of the Earl of Zetland.

510 REV. WILLIAM MASON.

Duke of Buccleuch, K.G. **William Doughty.**

Picture painted 1779; engraved 1779; at Pembroke College, Cambridge.

511 SIR JEFFERY AMHERST, K.C.B.

Duke of Buccleuch, K.G. **James Watson.**

Picture painted 1765; engraved 1766; in the possession of Earl Amherst.

LENT BY ENGRAVER.

512 WARREN HASTINGS.

Duke of Buccleuch, K.G. **Thomas Watson.**

Picture painted 1766; engraved 1777; in the possession of Lord Northwick.

513 RICHARD ROBINSON, D.D.

Duke of Buccleuch, K.G. **Richard Houston.**

Picture painted 1765; engraved 1765; at Christ Church, Oxford.

514 LADY CAROLINE ISABELLA HOWARD.

Duke of Buccleuch, K.G. **Valentine Green, A.R.A.**

Picture painted 1777; engraved 1778; in the possession of the Earl of Carlisle.

515 SIR WILLIAM CHAMBERS, R.A.

Duke of Buccleuch, K.G. **Valentine Green, A.R.A.**

Picture painted 1780; engraved 1780; in the possession of the Royal Academy.

516 RICHARD BRINSLEY SHERIDAN.

Duke of Buccleuch, K.G. **John Hall.**

Picture painted 1789; engraved, in line, 1791; in the possession of Lord Kinnaird.

517 THE COUNTESS OF PEMBROKE, and SON.

Duke of Buccleuch, K.G. **John Dixon.**

Picture painted 1770; engraved 1771; in the possession of the Earl of Pembroke.

518 JOHN HUNTER, F.R.S.

Edward Cheney, Esq. **William Sharp.**

Picture painted 1785; engraved, in line, 1788; in the possession of the Royal College of Surgeons.

LENT BY ENGRAVER.

519 SIR JOSHUA REYNOLDS, P.R.A.

DUKE OF BUCCLEUCH, K.G. **Caroline Kirkley.**

Picture painted 1790; engraved 1795; in the possession of J. K. Gwatkin, Esq.

Sir Joshua painted eighteen portraits of himself, six of which have been engraved: viz., this one, those in the Royal Collection, the National Portrait Gallery, the Gallery at Florence, the Royal Academy, and the one belonging to the Dilettanti Society.

520 JOSIAH WEDGWOOD.

J. H. ANDERDON, ESQ. **Samuel W. Reynolds.**

Picture painted 1782; engraved, in stipple, ——; in the possession of the Family.

521 SAMUEL JOHNSON (Full face).

DUKE OF BUCCLEUCH, K.G. **William Doughty.**

Picture painted 1773; engraved 1779; in the National Gallery.

522 GEORGE, VISCOUNT LEWISHAM, K.G.

DUKE OF BUCCLEUCH, K.G. **John Spilsbury.**

Picture painted 1763; engraved 1764; in the possession of the Earl of Dartmouth.

523 FRANCIS HARGRAVE.

J. H. ANDERDON, ESQ. **John Jones.**

Picture painted 1787; engraved 1793; in the possession of the Society of Lincoln's Inn.

524 LADY CAROLINE PRICE.

DUKE OF BUCCLEUCH, K.G. **John Jones.**

Picture painted 1786; engraved 1788; in the possession of the Family.

525 LADY ST. ASAPH, and CHILD.

SAMUEL ADDINGTON, ESQ. **Josiah Grozer.**

Only 25 engravings of this plate were struck off

Picture painted 1787; engraved, in stipple, 1792; in the possession of the Earl of Ashburnham.

LENT BY ENGRAVER.

526 MARQUIS OF TITCHFIELD.

SAMUEL ADDINGTON, ESQ. **John Jehner.**

Picture painted 1776; engraved 1777; in the possession of the Duke of Portland.

527 GIRL, with KITTEN.

JOHN PAGET, ESQ. **Francis Bartolozzi, R.A.**

Picture painted 1785; engraved, in stipple, 1787; in the possession of the Earl of Normanton.

528 LADY HENRIETTA ANTONIA HERBERT.

DUKE OF BUCCLEUCH, K.G. **Valentine Green, A.R.A.**

This engraving has been erroneously called "Lady Harriet Herbert."
Picture painted 1777; engraved 1779; in the possession of the Earl of Powis. It was altered after it was engraved, a large hat being substituted for the head-dress.

529 SIR WILLIAM JAMES, Bart.

DUKE OF BUCCLEUCH, K.G. **J. Raphael Smith.**

Picture painted 1780; engraved 1783; in the possession of Sir R. Levinge, Bart.

530 SIR JOSEPH BANKS.

DUKE OF BUCCLEUCH, K.G. **William Dickinson.**

Picture painted 1771; engraved 1774; in the possession of the Family.

531 LORD RICHARD CAVENDISH.

DUKE OF BUCCLEUCH, K.G. **J. Raphael Smith.**

Picture painted 1780–81; engraved 1781; in the possession of the Duke of Devonshire, K.G.

532 LADY ELIZABETH HERBERT, and her SON.

SAMUEL ADDINGTON, ESQ. **John Dean.**

Picture painted 1777; engraved 1778; in the possession of the Earl of Carnarvon.

533 JOHN, EARL OF ROTHES, K.T.

DUKE OF BUCCLEUCH, K.G. **James McArdell.**

Picture painted 1763; engraved ——; in the possession of the Family.

LENT BY ENGRAVER.

534 LORD RODNEY.

J. H. Anderdon, Esq. **James Watson.**

Picture painted 1761; engraved 1778; in the possession of Lord Leconfield. There is a replica of this picture in the Royal Collection.

535 MISS MARY HORNECK.

Duke of Buccleuch, K.G. **Robert Dunkarton.**

Picture painted 1777; engraved 1778; in the possession of Sir C. J. Bunbury, Bart.

536 JAMES BOSWELL, of Auchinleck, Esq.

Edward Cheney, Esq. **John Jones.**

Picture painted 1786; engraved 1786; in the National Collection.

537 SAMUEL DYER, F.R.S.

Duke of Buccleuch, K.G. **Giuseppe Marchi.**

Picture painted 1770; engraved 1773; in the possession of ——

538 CHARLES JAMES FOX.

Samuel Addington, Esq. **John Jones.**

Picture painted 1784; engraved 1784; in the possession of Lady Holland.

539 MRS. COLLIER, as "CELIA."

C. Brinsley Marlay, Esq. **James Watson.**

Picture painted 1764; engraved ——; in the possession of Sir W. W. Knighton, Bart.

540 LADY CHARLES SPENCER, and HORSE.

Duke of Buccleuch, K.G. **William Dickinson.**

Picture painted 1776; engraved 1776; in the possession of Lord Churchill.

541 OLIVER GOLDSMITH.

Duke of Buccleuch, K.G. **Giuseppe Marchi.**

Picture painted 1768; engraved 1770; one at Knole, another in the possession of the Duke of Bedford.

LENT BY ENGRAVER.

542 JOHN THOMAS, D.D., BISHOP OF ROCHESTER.

Duke of Buccleuch, K.G. **Thomas Park.**

Picture painted 1787; engraved 1788; in the possession of the Earl of Ellesmere.

543 JOHN STUART, LORD CARDIFF.

Duke of Buccleuch, K.G. **Edward Fisher.**

Picture painted about 1776; engraved 1777; in the possession of the Marquis of Bute.

544 MRS. LASCELLES, and CHILD.

Duke of Buccleuch, K.G. **James Watson.**

Picture painted 1764; engraved 1765; in the possession of the Earl of Harewood.

545 MRS. BONFOY.

J. H. Anderdon, Esq. **James McArdell.**

Picture painted 1754; engraved 1755; in the possession of the Earl of St. Germans.

546 WILLIAM PITCAIRN, M.D.

Duke of Buccleuch, K.G. **John Jones.**

Picture painted 1777; engraved ——; in the Royal College of Physicians.

AFTER

GEORGE ROMNEY.

(No. 556 is a portrait of Romney after Sir M. A. Shee, P.R.A.)

547 JAMES MINGAY.

H. P. Horne, Esq. **Charles Howard Hodges.**

Picture painted ——; engraved 1791; in the possession of ——

548 RICHARD CUMBERLAND.

J. H. Anderdon, Esq. **Valentine Green, A.R.A.**

Picture painted about 1768; engraved 1771; in the possession of ——

LENT BY ENGRAVER.

549 THE EARL OF WESTMORELAND.

J. H. Anderdon, Esq. John Jones.

Picture painted ——; engraved 1792; in the possession of ——

550 THE COUNTESS OF CARLISLE.

Samuel Addington, Esq. James Walker.

Picture painted ——; engraved 1781; in the possession of ——

551 OZIAS HUMPHREY, R.A.

J. H. Anderdon, Esq. Valentine Green, A.R.A.

Picture painted 1772; engraved 1772; in the possession of ——

552 LADY HAMILTON, as "CASSANDRA" (Head).

John Paget, Esq. Caroline Watson.

Picture painted ——; engraved, in stipple, 1809; in the possession of ——

553 LADY HAMILTON, SPINNING.

Samuel Addington, Esq. Thomas Cheesman.

Picture painted ——; engraved, in stipple, 1789; in the possession of the Earl of Normanton.

554 LADY HAMILTON, as "ARIADNE."

Samuel Addington, Esq. Charles Brome.

Picture painted ——; engraved, in line, ——; in the possession of Sir John Neeld, Bart. (See No. 83.)

555 LADY HAMILTON, as A BACCHANTE LEADING A GOAT.

John Paget, Esq. Charles Knight.

Picture painted ——; engraved, in stipple, 1797; in the possession of Lord Leconfield.

LENT BY ENGRAVER.

556 Portrait of ROMNEY.
(After Sir M. A. Shee, P.R.A.)

J. H. Anderdon, Esq. **William Bond.**

Picture painted —— ; engraved, in stipple, 1810 ; in the possession of ——

557 THE HON. MRS. BERESFORD.

H. P. Horne, Esq. **John Jones.**

Picture painted —— ; engraved 1792 ; in the possession of ——

558 LADY HAMILTON, SEWING.

Samuel Addington, Esq. **Thomas Cheesman.**

Picture painted about 1785 ; engraved, in stipple, 1787 ; in the possession of ——

559 MISS ANN PARR.

J. H. Anderdon, Esq. **John Dean.**

Picture painted —— ; engraved, in stipple, 1778 ; in the possession of ——

560 "SERENA."

Samuel Addington, Esq. **John Jones.**

Picture painted about 1782 ; engraved 1790 ; in the possession of ——

561 LADY HAMILTON, as "SENSIBILITY."

H. P. Horne, Esq. **Richard Earlom.**

Picture painted —— ; engraved, in stipple, 1789 ; in the possession of ——

562 MRS. JORDAN, as THE "ROMP."

Samuel Addington, Esq. **John Ogborne.**

Picture painted —— ; engraved, in stipple, 1788 ; in the possession of ——

563 MRS. CROUCH.

H. P. Horne, Esq. **Francis Bartolozzi, R.A.**

Picture painted —— ; engraved, in stipple, —— ; in the possession of ——

LENT BY ENGRAVER.

564 AUGUSTUS, LORD KEPPEL, ADMIRAL OF THE BLUE.

J. H. Anderdon, Esq. **William Dickinson.**

Picture painted 1779; engraved 1779; in the possession of ——

565 THOMAS WALKER.

J. H. Anderdon, Esq. **William Sharp.**

Picture painted ——; engraved, in line, 1794; in the possession of ——

566 WILLIAM HAYLEY.

J. H. Anderdon, Esq. **John Jacobé.**

Picture painted ——; engraved 1779; in the possession of ——

567 EDWARD CHAMBERLAINE.

H. P. Horne, Esq. **John Jacobé.**

Picture painted ——; engraved ——; in the possession of ——

568 JAMES MINGAY.

J. H. Anderdon, Esq. **Charles Howard Hodges.**

Picture painted ——; engraved ——; in the possession of ——

569 THE COUNTESS OF DERBY.

Samuel Addington, Esq. **John Dean.**

Picture painted ——; engraved ——; in the possession of ——

570 LADY HAMILTON, as "ST. CECILIA."

Samuel Addington, Esq. **George Keating.**

Picture painted ——; engraved, in stipple, 1789; in the possession of ——

LENT BY ENGRAVER.

571 LADY HAMILTON, as "SENSIBILITY" (Head).

JOHN PAGET, ESQ. Caroline Watson.

Picture painted ——; engraved, in stipple, 1809; in the possession of ——

572 THE RIGHT HON. WILLIAM PITT.

H. P. HORNE, ESQ. John Jones.

Picture painted 1783; engraved 1789; in the possession of ——

573 GENERAL JAMES STEWART.

J. H. ANDERDON, ESQ. Charles Howard Hodges.

Picture painted ——; engraved 1789; in the possession of ——

574 LADY CHARLOTTE LEGGE.

SAMUEL ADDINGTON, ESQ. Josiah Grozer.

Picture painted ——; engraved 1799; in the possession of ——

575 MISS WOODLEY.

SAMUEL ADDINGTON, ESQ. James Walker.

Picture painted ——; engraved 1781; in the possession of ——

576 MRS. STABLES and CHILDREN.

SAMUEL ADDINGTON, ESQ. J. Raphael Smi

Picture painted about 1778; engraved 1781; in the possession of ——

577 THE DUCHESS OF MARLBOROUGH.

SAMUEL ADDINGTON, ESQ. John Jones.

Picture painted ——; engraved ——; in the possession of ——

LENT BY ENGRAVER.

578 JOHN HENNIKER.

H. P. Horne, Esq. **Henry Hudson.**

Picture painted ——; engraved ——; in the possession of ——

579 L'ALLEGRO and IL PENSEROSO.

J. H. Anderdon, Esq. **George Keating.**

Picture painted ——; engraved 1798; in the possession of ——

580 CHARLES, DUKE OF RICHMOND.

H. P. Horne, Esq. **James Watson.**

Picture painted ——; engraved 1778; in the possession of ——

581 MASTER TEMPEST.

H. P. Horne, Esq. **James Walker.**

Picture painted about 1778; engraved 1781; in the possession of ——

582 LADY ISABELLA HAMILTON.

Samuel Addington, Esq. **James Walker.**

Picture painted ——; engraved ——; in the possession of ——

583 MRS. WARREN.

Samuel Addington, Esq. **Charles Howard Hodges.**

Picture painted ——; engraved ——; in the possession of ——

584 LORD GEORGE GERMAIN.

H. P. Horne, Esq. **John Jacobé.**

Picture painted ——; engraved 1780; in the possession of ——

LENT BY ENGRAVER.

585 LADY STORMONT.

SAMUEL ADDINGTON, ESQ. J. Raphael Smith.

Picture painted ——; engraved 1780; in the possession of ——

586 TWO CHILDREN of the EARL OF DERBY.

J. H. ANDERDON, ESQ. J. Raphael Smith.

Picture painted ——; engraved 1779; in the possession of ——

587 THE SISTERS.

J. H. ANDERDON, ESQ. Robert Dunkarton.

Picture painted 1767; engraved 1770; in the possession of ——

588 THOMAS, LORD GRANTHAM.

J. H. ANDERDON, ESQ. William Dickinson.

Picture painted 1780; engraved 1783; in the possession of ——

589 EDMUND BURKE.

SAMUEL ADDINGTON, ESQ. John Jones.

Picture painted about 1776; engraved ——; in the possession of ——

590 L'ALLEGRO.

J. H. ANDERDON, ESQ. Robert Dunkarton.

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591 MRS. NORTH.

CHARLES AUGUSTUS NORTH, ESQ. J. Raphael Smith.

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592 IL PENSEROSO.

J. H. Anderdon, Esq. **Robert Dunkarton.**

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593 COLONEL PATRICK DUFF.

H. P. Horne, Esq. **Charles Howard Hodges.**

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594 SIR CHARLES HARDY.

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595 "SERENA."

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596 SHAKSPEARE NURSED BY TRAGEDY AND COMEDY.

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597 HENDERSON, as "MACBETH."

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609 MRS. ROBINSON.

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611 MR. HENDERSON.

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612 JOHN, 5th DUKE OF ARGYLE.

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TENTH YEAR.

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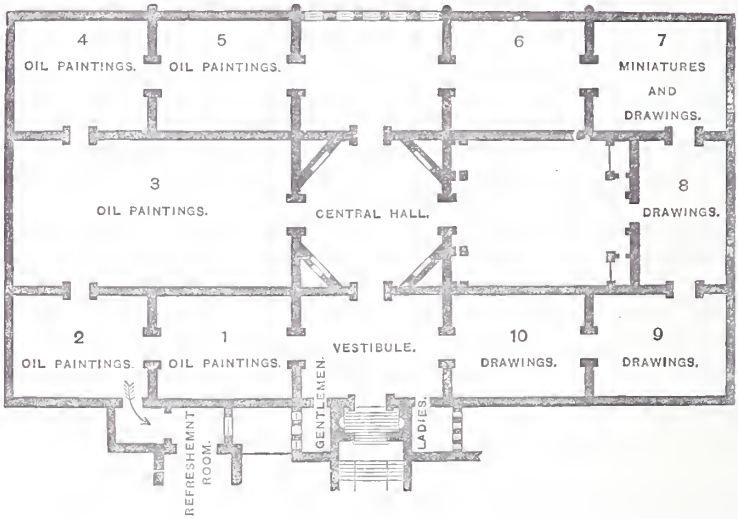
PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "right" and "left" in all descriptions, except those of portraits, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-53.

LENT BY — PAINTER.

1 Portrait of LADY ELIZABETH COMPTON.

LORD CHESHAM. — John Hoppner, R.A.

Daughter of Charles, 7th Earl of Northampton; m. 1782, Lord George A. H. Cavendish, 3rd son of 4th Duke of Devonshire, created Earl of Burlington, 1831; d. 1835.
Half length, to l.; black dress, open in front; coral necklace. Canvas, 29 by 24½ in.

2 THE FISH GIRL.

HASKETT SMITH, ESQ. — George Morland.

Girl, with basket on her head and another on l. arm, stopping to talk to two men sitting outside a cabin, who appear to be drinking her health; a dog runs in front of her; cliffs to l., sea in distance. Signed and dated, "G. Morland, 1792." Canvas, 24 by 29½ in.

LENT BY PAINTER.

3 Portrait of MRS. HORSLEY PALMER.

EDWARD HOWLEY PALMER, ESQ. Sir Thomas Lawrence, P.R.A.

Elizabeth, daughter of John Belli, Esq., Private Secretary to Warren Hastings when Governor-General of India.
Half length, seated, to r., full face; low white dress, pearl earrings; curtain background. Painted 1810. Canvas, 29 by 24 in.

4 Portrait of MASTER EDWARD CLOUGH.

SIR WILLIAM TOPHAM. Sir Joshua Reynolds, P.R.A.

Three-quarter figure of a boy, seated, to r., and caressing a dog; red jacket and breeches. Canvas, 29 by 24½ in.

5 Portrait of A GIRL IN A STRAW HAT.

SIR WM. FITZHERBERT, BART. Thomas Gainsborough, R.A.

Supposed to be a daughter of Lyttleton Poyntz Meynell, Esq.
Half length, seated, to l.; black cloak, white dress; white gloves; large straw hat. Canvas, 29 by 24 in.

6 THE CHERRY SELLER.

HASKETT SMITH, ESQ. George Morland.

Group of figures in a garden, outside a cottage door; the cherry seller is in the centre, with her donkey, selling her wares to a soldier on her l.; on her r. a woman leans against the donkey and holds up a cherry from a little girl, who endeavours to take it from her; two other children, a girl and a boy, are disputing over the boy's hatful of cherries; distant landscape and church to r. Signed "G. Morland." Canvas, 27 by 36 in.

7 A SURREY LANE.

CAPTAIN A. B. HAWES. Patrick Nasmyth.

A road in the foreground winding down a hill to the l.; the figure of a horseman is seen descending it; hovel on l. Signed and dated, "Pat^k. Nasmyth, 1826." Panel, 13 by 17½ in.

8 Portrait of MRS. WALTON.

JEFFERY WHITEHEAD, ESQ. Henry Walton.

Wife of the painter, a member of the Society of Artists, who died about 1795.
Small full-length, seated on a couch; large white hat and feather. Panel, 18 by 15½ in.

LENT BY PAINTER.

9 Portrait of MARY, LADY SULLIVAN.

SIR EDWARD SULLIVAN, BART. George Romney.

Daughter of Thomas Lodge, Esq.; m. 1778, Sir Richard Sullivan, 1st Baronet; d. 1832.
Three-quarter, seated; white dress open in front; landscape background. Canvas, 48½ by 39 in.

10 A STORM.

H. C. OKEOVER, ESQ. William van de Velde.

A large fleet of ships shortening sail before the coming storm. Canvas, 29½ by 42 in.

11 Portrait of ROBERT ALLAN, Esq.

T. HENRY ALLAN, ESQ. Sir Henry Raeburn, R.A.

B. 1740; d. 1818.
Three-quarter, seated in an arm-chair, to r., and holding a paper in r. hand; dark blue coat and black breeches. Painted 1800. Canvas, 49½ by 39 in.

12 Portrait of WARREN HASTINGS.

COLONEL H. F. DAVIES. Johann Zoffany, R.A.

B. 1733; entered the East India Company's service, 1750; Governor-General of India, 1772, for thirteen years; impeached before the House of Commons, 1788; the trial lasted seven years, was acquitted, 1795; d. 1818.
Bust, to l.; black coat, figured waistcoat. Canvas, 28 by 22½ in.

13 Portrait of LADY WHICHCOTE.

SIR THOMAS WHICHCOTE, BART. Thomas Gainsborough, R.A.

Jane, daughter of Thomas Whichcote, Esq.; m. Sir Christopher Whichcote, 4th Baronet (No. 19).
Three-quarter, seated to r. in a landscape, holding in her lap the paw of a dog sitting beside her; light blue dress. Painted 1775. Canvas, 50 by 39½ in.

14 THE RETURN FROM SHOOTING.

DUKE OF NEWCASTLE. Francis Wheatley, R.A.

Portraits of Henry Pelham Clinton, Duke of Newcastle; Colonel Litchfield (in red coat); Mansell, the keeper, with Clumber spaniels. Clumber House in the background. Painted 1788. Canvas, 61½ by 82 in.

LENT BY PAINTER.

15 THE NIGHTMARE.

HASKETT SMITH, ESQ. **Henry Fuseli, R.A.**

Full-length figure of a female lying extended on a couch, with her head hanging down; various grotesque figures. Canvas, 39½ by 49 in.

16 Portrait of EMILY, DUCHESS OF LEINSTER.

DUKE OF LEINSTER. **Sir Joshua Reynolds, P.R.A.**

Daughter of Charles, 2nd Duke of Richmond; m. 1746, James, 20th Earl of Kildare, afterwards created Duke of Leinster (Mother of No. 44).

Half length, seated, to l.; open dress, with figured lace scarf, red ermine-lined cloak. Painted 1779. Canvas, 29 by 24½ in.

Northcote relates that when Burke saw this picture he exclaimed, "What a beautiful head you have made of this lady! it is impossible to add anything to its advantage." But that Sir Joshua was not satisfied, and replied, "It does not please me yet; there is a sweetness of expression in the original which I have not been able to give in the portrait, I therefore cannot think it finished."

17 Portrait of CHARLES JAMES FOX.

EARL OF LEICESTER, K.G. **Sir Joshua Reynolds, P.R.A.**

The celebrated statesman; b. 1749; d. 1806.

Half length, standing at a table, on which are the documents referred to below; blue coat, buttoned over the chest; white waistcoat; curtain background. Painted 1783. Canvas, 49½ by 39 in.

On the table is a document entitled "A Bill for the better regulating the affairs of the E. I. Company," &c. This was the India Bill, on which the Coalition Ministry were defeated in 1783. Fox, who had exerted himself greatly to pass this measure, asked Sir Joshua to represent him in the picture pointing with his finger to the Bill. But as the Bill had been defeated and the Ministry thrown out before the picture was exhibited, Sir Joshua thought it best to omit the Bill. Not so Fox, who wrote Reynolds the following letter in April:—

"Monday night, St. James's Street. DEAR SIR,—If it is not too late to have one of the papers upon the table in my picture docketed 'A Bill for the better regulating the Affairs of the E. I. Company,' &c., I should be very much obliged to you if you would get it done immediately. If my object in this were only a little vanity, I should not be anxious about it; but as I have told many persons that it would be so, and as I intend it shall be so whenever the picture goes home, the omission of the docket at the Exhibition at this particular time, might be misconstrued into a desire of avoiding the public discussion upon a measure which will always be the pride of my life. This is the point upon which I am most anxious; but if another paper could be docketed 'Representation of the Commons to the King, March 15, 1784,' it would be so much the better. I beg your pardon for troubling you on such matters, which may appear trifles, but which are not so, from the misconstructions that may be made. I am, very truly, dear Sir, yours ever, C. J. Fox."—See Leslie and Taylor's 'Life of Reynolds,' ii. 429, 430.

LENT BY PAINTER.

18 A CALM.

H. C. Okeover, Esq. **William van de Velde.**

Shipping in a harbour; in the centre a vessel firing a salute. Canvas, 29½ by 42 in.

19 Portrait of SIR CHRISTOPHER WHICHCOTE.

Sir Thomas Whichcote, Bart. **Thomas Gainsborough, R.A.**

4th Bart.; b. 1738; d. 1786. (For a portrait of his wife, see No. 13.)
Three-quarter, standing, in a landscape; red coat. Canvas, 49½ by 39½ in.

20 Portrait of MRS. LEE ACTON.

Miss Broke. **George Romney.**

Susannah, daughter of Sir Thomas Miller, 5th Baronet; m. Nathaniel Lee Acton, Esq. (No. 41); d. 1789.
Three-quarter, seated, in a landscape, to l.; white dress, blue sash, white cap trimmed with blue. Canvas, 49½ by 39½ in.

21 LANDSCAPE AND FIGURES.

Haskett Smith, Esq. **George Morland.**

In the foreground a party of gipsies camping round a fire; trees to l., church-spire and houses in r. distance. Signed "G. Morland." Canvas, 19½ by 25½ in.

22 LANDSCAPE.

Sir Henry Hawley, Bart. **John Constable, R.A.**

Hilly and wooded landscape; horses and figures in the centre; an empty cart on l. Millboard, 10 by 14½ in.

23 Portrait of AN ARCHBISHOP OF ROUEN.

J. Osmaston, Esq. **Peter Paul Rubens.**

Small three-quarter figure, in the act of blessing; on a table is a missal and chalice, with a crucifix above. Inscribed in r. top corner, "Ætatˢ. 38, Aº. 1637." Panel, 20¼ by 16 in.

24 LANDSCAPE.

Sir Henry Hawley, Bart. **John Constable, R.A.**

A road in the foreground, with a figure sitting beside it; trees on r.; distant landscape beyond. Millboard, 10½ by 13 in.

LENT BY PAINTER.

25 THE COOK.

SIR WILLIAM GREGORY. **Jean Baptiste Simeon Chardin.**

Interior of a kitchen, with a small full-length figure of a woman standing near a dresser on which she has just placed some bread she had been carrying in her l. hand, while in her r. hand is a bag containing some meat; on the ground near her are a brazier and some bottles; through an open doorway on l. another woman is seen standing near the outer door. Signed and dated. Canvas, 17½ by 14½ in.

26 VIEW OF ASHBY LODGE, LEICESTERSHIRE.

UNIVERSITY OF CAMBRIDGE. (Fitzwilliam Museum.) **William Hogarth, or Richard Wilson, R.A.**

Wooded landscape, with cattle in the foreground; the house standing in an open space in the middle distance. Canvas, 32 by 47 in.

27 A MUSICAL PARTY ON THE THAMES: Portraits of the Family of WILLIAM SHARP.

T. BARWICK L. BAKER, ESQ. **Johann Zoffany, R.A.**

No. 1. Dr. John Sharp, son of Dr. Thomas Sharp, Archdeacon of Northumberland, and grandson of Dr. John Sharp, Archbishop of York; d. 1792.
No. 2. His wife, Mary, daughter of Dr. Dering, Dean of Ripon.
No. 3. Anna Jemima, their only child (in green and pink).
No. 4. William Sharp (steering), for whom the picture was painted, a surgeon eminent for his skill.
No. 5. His wife, daughter of Thomas Barwick, Esq. (blue habit).
No. 6. Mary, their only child (with a kitten).
No. 7. James Sharp (with a serpent), a skilful engineer.
No. 8. His wife, daughter of John Lodge, Esq. (in lilac).
No. 9. Catherine, their only child (pink and black feathers).
No. 10. Mrs. Prowse, widow of George Prowse, of Wicken Park, Northamptonshire (at the harpsichord).
No. 11. Judith Sharp, her sister (with a lute).
No. 12. Frances Sharp, the youngest sister (in blue).
No. 13. Granville Sharp, the philanthropist, established the right of slaves to liberty when landed in England; Chairman of the Association for Abolition of Slavery, 1787; 1st President of the Bible Society (drab coat, and two flageolets in his hand).
Bargemaster, cabin boy, and Zoffany's favourite dog.
Fulham Church in the distance. Painted 1779–80–81. Canvas, 45½ by 49½ in.

28 THE KITCHEN MAID.

SIR WILLIAM GREGORY. **Jean Baptiste Simeon Chardin.**

Small full-length figure of a woman standing over a tub, with a frying-pan. Signed and dated. Canvas, 17½ by 14½ in.

LENT BY PAINTER.

29 LANDSCAPE.

W. P. Frith, Esq., R.A. **Patrick Nasmyth.**

A pool in foreground, bordered by a road on r., along which are the receding figures of a man and dog; on the further side of the pool stands a house and some trees.

30 Portrait of JAMES NORTHCOTE, R.A.

W. P. Frith, Esq., R.A. **George Henry Harlow.**

Painter; the son of a watchmaker; b. at Plymouth, 1746; became the pupil of Sir J. Reynolds, of whom he wrote a life; elected R.A., 1787; painted portraits, domestic subjects, and historical pictures; d. 1831.

Small three-quarter figure, seated in red-backed arm-chair, full face; dark brown coat and overcoat.

Painted 1816 for Sir John Swinburne, Bart. Panel, 20 by 16 in.

31 Portrait of MRS. INCHBALD.

Major Corbett. **John Hoppner, R.A.**

Actress and dramatic writer; daughter of a farmer named Simpson, at Stanningfield, Suffolk; b. 1756; m. Mr. Inchbald, an actor; acted at Covent Garden; wrote several plays, and edited the 'British Theatre' and the 'Modern Theatre'; d. 1821.

Bust, head slightly to r.; neck bare. Unfinished. Canvas, 24 by 19½ in.

32 Portrait of DR. ARNOLD, of Ashby Lodge.

University of Cambridge. **William Hogarth.**
(Fitzwilliam Museum.)

See No. 26.

Half length, seated, to l., holding his cap in his lap, full face; grey coat and waistcoat. Canvas, 35 by 27 in.

33 Portrait of WILLIAM, 5th DUKE OF DEVONSHIRE.

Lord Chesham. **William Hogarth.**

B. 1748; was the husband of the witty and beautiful Duchess of Devonshire so often painted by Reynolds and Gainsborough; d. 1811.

Half length to l. in an oval; grey coat with gold lace lappels; red and gold embroidered waistcoat. Canvas, 29½ by 24 in.

34 Portraits of GARRICK and his WIFE.

Frances, Countess Waldegrave. **Johann Zoffany, R.A.**

David Garrick, the celebrated actor; b. 1716; d. 1779.

Eva Maria Violette, Mrs. Garrick, a Viennese dancer, m. Garrick, 1749; d. 1822.

Two small full-length figures standing near "Garrick's Villa," on the banks of the Thames at Hampton. Canvas, 42½ by 52½ in.

LENT BY PAINTER.

35 LADY HAMILTON, as "EUPHROSYNE."

JEFFERY WHITEHEAD, ESQ. George Romney.

Emma Lyon, or Harte; a favourite model of Romney's; m. Sir W. Hamilton, English Ambassador at Naples, and became well known from her friendship with Lord Nelson; d. 1815.
Head, looking up, to l. Canvas, 21½ by 16½ in. (oval).

36 Portrait of MISS ARNOLD.

UNIVERSITY OF CAMBRIDGE. (Fitzwilliam Museum.) William Hogarth.

Daughter of No. 32.
Half length, seated, to r.; light silk dress, open in front; pearl necklace, tied with blue ribbon. Canvas, 35 by 27 in.

37 Portrait of GEORGE O'BRIEN WYNDHAM, EARL OF EGREMONT (Said to be).

SIR EDWARD SULLIVAN, BART. George Romney.

Statesman and philanthropist; b. 1751; d. 1837.
Half length, seated, to r., leaning on r. arm; blue velvet coat. Canvas, 29½ by 24 in.

38 COAST SCENE.

J. OSMASTON, ESQ. Jan van de Capelle, the Figures by Jan Lingelbach.

Groups of fishermen and women on the sea-shore in the foreground, and boats drawn up on the beach; on r. a man on horseback is talking to some men and a woman; the open sea and shipping in the distance. Canvas, 38 by 50 in.

39 THE PINK BOY.

JOHN NAYLOR, ESQ. Thomas Gainsborough, R.A.

Full length, standing, in a landscape; in a red and white fancy costume, holding a red hat with ostrich feather in l. hand; long fair hair. Canvas, 65 by 44½ in.

40 SUNRISE ON THE COAST.

JOHN NAYLOR, ESQ. William Collins, R.A.

View on the beach; fisherman, boy, and dog in foreground; open sea to r.; cliffs, with boats drawn up on the beach, to l. Canvas, 39 by 49 in.

41 Portrait of NATHANIEL LEE ACTON, Esq.

MISS BROKE. George Romney.

Of Livermore and Bramford, Suffolk; d. 1836. (See Nos. 20, 42.)
Three-quarter, seated, to r.; dark blue coat and black breeches. Painted 1791. Canvas, 49½ by 39½ in.

LENT BY PAINTER.

42 Portrait of MRS. LEE ACTON.

MISS BROKE. **George Romney.**

Penelope, daughter of the Rev. Sir Richard Ryeroft, 1st Baronet; m., 1791, as his 2nd wife, Nathaniel Lee Acton, Esq. (No. 41); d. 1819.
Full length, standing, in a landscape; white dress; straw hat, with white veil tied under chin. Painted 1791. Canvas, 93½ by 57½ in.

43 TIVOLI.

SIR HENRY HAWLEY, BART. **Richard Wilson, R.A.**

View looking across the Campagna towards Rome; in the foreground a man and woman, and two dogs. Canvas, 39½ by 49½ in.

44 Portrait of WILLIAM, 2nd DUKE OF LEINSTER.

DUKE OF LEINSTER. **Sir Joshua Reynolds, P.R.A.**

Son of James, 1st Duke; b. 1749; d. 1804. (For a portrait of his mother, see No. 16.)
Three-quarter, seated full front, the r. hand pointing to a document on a table; red fur-lined coat; light vest and breeches; curtain background. Painted 1775. Canvas, 49 by 39 in.

45 PRINCE WILLIAM FREDERICK OF GLOUCESTER.

TRINITY COLLEGE, CAMBRIDGE. **Sir Joshua Reynolds, P.R.A.**

Great-grandson of George II.; b. 1776; succeeded his father as Duke of Gloucester; d. 1834.
Full length, standing, to l.; in a Vandyck dress, with a stick in his hand. Painted 1780. Canvas, 53½ by 38½ in.

46 THE BRICKMAKERS.

DUKE OF NEWCASTLE. **David Teniers.**

Man and two boys engaged in making bricks; on r. the brick-kiln; on l. a cottage, with the figures of a man walking away with a pipe in his mouth, and two women, one wiping out the inside of a kitchen utensil, the other standing inside the open door; church and foliage in middle distance. Signed "D. T. f." (the T within the D). Canvas, 42 by 67 in.

47 Portrait of MISS PELHAM.

EARL OF CHICHESTER. **Sir Joshua Reynolds, P.R.A.**

Daughter of the Right Hon. Henry Pelham. (Sister of No. 52.)
Half length, standing, to l., with hands in a muff; black jacket and bonnet. Painted 1757. Canvas, 29 by 23 in.

LENT BY PAINTER.

48 Portrait of KITTY REYNOLDS.

SIR WILLIAM FITZHERBERT, BART. Sir Joshua Reynolds, P.R.A.

Probably intended for Kitty Fisher, a celebrated wit and beauty, who sat several times to Sir Joshua; d. 1771.

Half length, standing, and holding in l. hand a basket in which are two doves; blue dress, open in front, wide white sleeves. Canvas, 29½ by 24½ in.

49 PEASANTS AND CATTLE AT A WELL.

MRS. MORRISON. Nicholas Berchem.

A group of peasants, two men and a woman, the latter mounted on a mule with smart trappings, stopping with cattle, sheep, goats, dogs, &c., at a well, close to a large ruined building. Signed "N. Berchem." Panel, 22 by 26 in.

50 WILLIAM CAVENDISH, 1st DUKE OF NEWCASTLE.

DUKE OF NEWCASTLE. William Dobson.

Son of Sir C. Cavendish; b. 1592; created Earl and Marquis of Newcastle by Charles I.; commanded the Royalist forces at the battle of Marston Moor; created Duke by Charles II., 1665; d. 1676.

Half-length, standing in front of a pillar, holding a stick in r. hand; white silk doublet; wide lace-edged collar; gold shoulder-belt and sword; black cloak over l. shoulder. Canvas, 37½ by 30½ in.

51 Portrait of THE MARQUIS OF GRANBY.

DUKE OF NEWCASTLE. Sir Joshua Reynolds, P.R.A.

Eldest son of John, 3rd Duke of Rutland; b. 1721; was present at Culloden; afterwards commanded the British forces serving in Germany, 1759–63; was commander-in-chief, 1766–69; d. 1770. His popularity shown by the frequency of his portrait as a public-house sign.

Small full-length figure in uniform, standing near a horse. Canvas, 29½ by 23½ in.

52 Portrait of FRANCES, LADY SONDES.

EARL OF CHICHESTER. Sir Joshua Reynolds, P.R.A.

Daughter of the Right Hon. Henry Pelham; m. 1752, Lewis Monson Watson, 1st Lord Sondes. (Sister of No. 47.)

Half length, standing, head turned to l.; low white dress with gold stars; red fur-lined cloak. Painted 1764. Canvas, 29 by 23½ in.

53 RIVER SCENE.

J. OSMASTON, ESQ. John Sell Cotman.

A boat in the foreground, with two men standing near in the water; another boat beyond; shipping to r. Canvas, 17 by 25 in.

GALLERY No. II.

OIL PAINTINGS—54–116.

LENT BY PAINTER.

54 SAYING GRACE.

MRS. MORRISON. **Jan Steen.**

A woman and child seated at a table in the corner of a room; on the table, in front of them, bread and cheese, and a ham; landscape seen through a window on l.; hanging from a shelf on r., on which is a skull, is a scroll, with the words, "Gedenke u Sterben" (Think on death); and from the wall hangs a tablet with the following rhyming inscription in Dutch :—

"Drie dingen wensch ick en nitt meer;
Voor al ic minnen Godt den heer,
Geen overvloet van Ryckdoms schat,
Maer wens om tgeen de wyste badt,
Een eerlyck leven op dit dal;
In dese drie bestadt het al."

"Three things I wish for and no more:—
To love my God all else before,
No overflow of wealth to have,
And—what the wisest always crave—
A life in this vale without stain;—
These three do everything contain."

Signed and dated, at the bottom of the inscription, "Ian Steen, 1660." Panel, 21 by 17½ in.

55 SEA PIECE.

MAJOR CORBETT. **Jan van de Capelle.**

Sea-coast in foreground, with two figures in a boat; different vessels in the distance; calm sea and cloudy sky. Canvas, 17½ by 21½ in.

56 THE EVE OF THE DELUGE.

MAJOR CORBETT. **Jan Brueghel.**

A landscape, in which are depicted various birds and beasts; four figures in the midst of them; in the distance is seen Noah's ark. Panel, 21½ by 24 in.

57 BOORS QUARRELLING.

MAJOR CORBETT. **Jan Steen.**

Interior of an alehouse; a violin-player standing in the centre background playing and laughing, while two men separated by women are quarrelling; from the ceiling hangs a frame, bearing the following inscription: "Prov. cap. 20, vers. 1" ("Wine is a mocker, strong drink is raging: and whosoever is deceived thereby is not wise"). Composition of twelve figures. Signed, on l., "J. Steen" (the J and S contracted). Canvas, 27 by 34½ in.

LENT BY PAINTER.

58 FRUIT.

UVEDALE CORBETT, ESQ. **Cornelius de Heem.**

Grapes, plums, and apricots. Panel, 20½ by 16½ in.

59 THE STADHUIS, AMSTERDAM.

MAJOR CORBETT. **Gerrit Berck-Heÿde.**

The "Dam" Market at Amsterdam, with numerous figures; the Stadhuis seen in front, and the Nieuwekerk (New Church) on r. Signed and dated, on l., "Gerrit Berck-Heÿde, 1690." Canvas, 20½ by 24 in.

60 Portrait of A MAN, said to be GENERAL VELASQUEZ.

LORD KINNAIRD. **Peter Paul Rubens.**

Half length, standing, to r.; black slashed coat; broad lace collar; large black hat; curtain background; landscape to r. Panel, 41 by 28½ in.

61 THE CHURCH OF SAN SALUTE, VENICE.

SIR HENRY HAWLEY, BART. **Antonio Canale, called Canaletto.**

The Grand Canal in the centre, with the church on the far side; in the foreground, on l., a palace; several figures and boats. Canvas, 24½ by 38 in.

62 Portrait of A MAN.

S. H. DE ZOETE, ESQ. **Cornelius Janssens.**

Half length, standing at a table to r.; black cloak and black skull-cap; l. hand resting on a bible, the r. clasped to breast; greenish background. Canvas, 44 by 35 in.

63 Portrait of LADY CHAMBERS.

MONTAGU CHAMBERS, ESQ. **Sir Joshua Reynolds, P.R.A.**

Wife of Sir William Chambers, R.A., the distinguished architect.

Half figure, seen in front; dark violet dress, open in front; black mantle; straw hat trimmed with blue; black ribbon round neck; sky background. Painted 1752 at Paris, when Reynolds was on his way home from studying in Italy. Canvas, 27½ by 22½ in.

64 Portrait of A DUTCH LADY.

SIR CHARLES BUNBURY, BART. **Bartholomew van der Helst.**

Three-quarter, sitting, to l., in an arm-chair, holding a fan in l. hand; black dress, lace cap, wide ruff, and lace cuffs; wall background. Signed and dated, on r., "B. van der helst, 1647." Canvas, 41½ by 37 in.

65 LANDSCAPE AND BIRDS.

EARL CADOGAN. **Melchior de Hondecoeter.**

In the centre a jackdaw, adorned with a peacock's feather, is being vanquished by a game cock; different other birds surround the scene. Illustrative of a well-known fable. Canvas, 61 by 79½ in.

LENT BY PAINTER.

66 HUNTING SCENE.

SIR WILLIAM FITZHERBERT, BART. **Francis Snyders.**

Dead roe-deer, wild boar, &c., surrounded by six dogs. Canvas, 46½ by 70½ in.

67 Portrait of THE PAINTER.

EARL OF LEICESTER, K.G. **Thomas Gainsborough, R.A.**

Landscape and portrait painter; b. at Sudbury, Suffolk, 1727; came to London when fourteen years old and received instruction in painting; returned to Sudbury in 1745, and married when only eighteen, Margaret Burr, sister of a young man employed by his father in his business as a crape maker; afterwards settled and painted at Ipswich and Bath; was chosen an original member of the Royal Academy, 1768; settled in London in 1774, and d. there Aug. 2, 1788.

Bust, in oval, seen in front, the head turned slightly to l.; green coat, yellow vest, wig. Canvas, 29½ by 24½ in.

68 Portrait of A DUTCH GENTLEMAN.

S. H. DE ZOETE, ESQ. **Bartholomew van der Helst.**

Half length, sitting in an arm-chair, to l.; black cloak and hat; wide ruff; glove on r. hand. Signed and dated, on r., "B. van der helst, 1653." Canvas, 44½ by 37½ in.

69 VIEW IN VENICE.

EARL CADOGAN. **Antonio Canale, called Canaletto.**

Looking towards Piazzetta of St. Mark and the Doge's Palace; gondolas and figures in foreground. Canvas, 25½ by 40 in.

70 Portrait of A GENTLEMAN.

S. H. DE ZOETE, ESQ. **Sir Anthony Vandyck.**

Half length, standing, to l., the r. hand resting on a sword; white coat slashed with red; black cloak. Canvas, 41½ by 37½ in.

71 Portrait of A MAN.

S. H. DE ZOETE, ESQ. **Frank Hals.**

Three-quarter standing, to r.; black dress, high ruff; the gloves in r. hand, hat in l.; greyish background. Inscribed "Ætat. suæ 52, An°. 1630." Canvas, 45 by 36 in.

72 THE EVENING GUN.

SAMUEL SANDARS, ESQ. **William van de Velde.**

A calm sea, with two large and several small ships; the large ship in foreground is firing a cannon. Signed, on l., "W.V.V. F." Panel, 14½ by 12½ in.

LENT BY PAINTER.

73 ITALIAN LANDSCAPE.

SAMUEL SANDARS, ESQ. **Karel du Jardin.**

A lake in foreground, and animals grazing; house in middle distance; high mountains in background; blue sky. Signed "K. DV IARDIN F." Panel, 8 by 10½ in.

74 Portrait of THE PAINTER.

J. H. ANDERDON, ESQ. **Sir Joshua Reynolds, P.R.A.**

B. 1723; first President of the Royal Academy, 1768; d. 1792. Head to l. Canvas, 14 by 11½ in.

75 LANDSCAPE, with the CHÂTEAU of the PAINTER.

MAJOR CORBETT. **David Teniers.**

The château seen in the background, with a lake in front, on which is a boat with several figures; in the r. foreground a figure of Abundance, with four Cupids; behind them, in the distance, an inn with a party merrymaking. Signed "D. TENIERS F." Canvas, 33 by 47 in.

76 Portrait of ANTONIUS VOON.

RICHARD ZOUCH S. TROUGHTON, ESQ. **Abraham Janssens.**

Half length, to r.; black coat and wide collar; r. hand on chest. Inscribed with the name above, on r. Canvas, 31 by 25 in.

77 Portrait of A GENTLEMAN.

JOHN F. STANFORD, ESQ. **Cornelius Janssens.**

Three-quarter, standing, seen in front, the head slightly to r.; black cloak, white ruff and cuffs; r. hand resting on table. Inscribed "Ætatis suæ 56." Signed "C. J., fecit Anno do. 1624." Canvas, 50 by 40 in.

78 A KERMESSE.

MRS. MORRISON. **David Teniers.**

In the foreground boors dancing; the background is formed by a church and the houses of the village; rainbow in sky. Signed, on r., "D. TENIERS FEC." Panel, 24 by 37½ in.

79 LANDSCAPE.

UNIVERSITY OF CAMBRIDGE. (Fitzwilliam Museum.) **Jacob van Ruysdael.**

A river flowing from the r. and falling in a cascade between rocks in the foreground; on the r. bank of the river distant hills; on the l. bank a castle on a hill with pine and oak trees. Canvas, 39 by 33½ in.

LENT BY PAINTER.

80 RUTH AND BOAZ.

EARL CADOGAN. **Gerbrandt van den Eeckhout.**

Boaz, clad in a yellow dress and red mantle, and white turban on head, stands to l. blessing with r. hand Ruth, who kneels before him; she is dressed in yellow; a servant and labourers behind them; mountains in distance; dark sky. Signed and dated, on r., "G. V. Eeeckhout Fecit, A. 1661." Canvas, 58 by 73 in.

81 Portrait of A GENOESE LADY.

SIR HENRY HAWLEY, BART. **Sir Anthony Vandyck.**

Three-quarter, seated in arm-chair, to l.; black dress, high ruff, gold chain. Canvas, 42½ by 32½ in.

82 THE SEVEN ACTS OF MERCY.

MRS. MORRISON. **David Teniers.**

In the l. foreground an old man and a youth are distributing bread and clothes to a crowd of poor people, and a boy gives water to a woman; in the middle ground, pilgrims are being received, and prisoners released; in the background the sick are being healed, and the dead buried. Intended as an illustration of the "Seven Acts of Mercy." Signed, on r., "D. TENIERS F." Panel, 27 by 34 in.

83 Portrait of CORNELIA REMOENS.

RICHARD ZOUCH S. TROUGHTON, ESQ. **Abraham Janssens.**

Half length, to l.; hands crossed on lap; black dress; lace collar, fastened with a brooch, and lace cuffs. Inscribed with the name above, on r. Canvas, 31 by 25 in.

84 LANDSCAPE.

UNIVERSITY OF CAMBRIDGE. (Fitzwilliam Museum.) **Mindert Hobbema.**

A wooded landscape with cottages and a branching road; in the foreground a hunting party and attendants crossing a pool. Signed "M. Hobbema, f. 1667." Canvas, 31 by 41½ in.

85 HEAD OF A GIRL.

LADY EDEN. **Jean Baptiste Greuze.**

Young girl, with long fair hair; bust to l.; greyish background. Canvas, 14 by 11½ in.

LENT BY PAINTER.

86 THE MUSICIAN.

SIR WILLIAM GREGORY. **Jan Steen.**

Interior of a kitchen; a man, with a flute in his pocket, is advancing with a bow to two women and two men near a chimney. En grisaille. Signed and dated, on r., "J. St. 1670" (the J and S connected). Canvas, 17½ by 14 in.

87 VIEW IN AMSTERDAM.

UVEDALE CORBETT, ESQ. **Gerrit Berck-Heÿde.**

Canal in the centre; a palace and large houses on r.; many figures on the quay, including a lady from the palace, who is going out for a ride. Signed and dated, "Gerret Berk-Heyde, 1685." Canvas, 20 by 25 in.

88 INTERIOR OF A CHURCH.

MAJOR CORBETT. **Emanuel de Witte.**

Corner of the transept; two columns on r.; four figures and two dogs. Panel, 16 by 13½ in.

89 INTERIOR OF A CHURCH.

SAMUEL SANDARS, ESQ. **Emanuel de Witte.**

View of the choir, and three aisles; eight figures. Signed and dated, on the pavement, "E. DE WITTE, 1650." Panel, 19 by 14½ in.

90 LANDSCAPE.

EARL CADOGAN. **Albert Cuyp.**

Mountainous sea-shore, with cattle and figures; evening light. Signed, on l., "A. Cuÿp." Canvas, 39¼ by 49½ in.

91 A STORM: Sea Piece.

DUKE OF NEWCASTLE. **Jacob van Ruysdael.**

Sea-shore on r.; six vessels; dark sky. Signed, on r., "J v Ruysdael" (the J v and R contracted). Canvas, 30½ by 39 in.

92 STREET SCENE IN UTRECHT.

SAMUEL SANDARS, ESQ. **Jan van der Heyde.**

Church on r.; open square in foreground; many figures, amongst them a Dutch gentleman talking with two Turks. Signed and dated, on the frieze above the shop-front, "V Heyden 1676" (the V and H contracted). Panel, 18 by 23½ in.

LENT BY PAINTER.

93 VIEW IN ROME.

UVEDALE CORBETT, ESQ. **Jan Lingelbach.**

On r. a large church, from the door of which a procession issues; on l. a column with a statue at the top; before the church a large open space filled with crowds of people marketing and otherwise occupied. The painter seems to have taken the Column of Trajan and the Church of Sta. Maria delle Terme as models for the chief monuments, without, however, reproducing them in detail. Panel, 40½ by 28½ in.

94 Portrait of A MAN.

MRS. MORRISON. **Sir Anthony Vandyck.**

Bust, in oval, the head bending forward; brownish coat, white collar; dark background. Panel, 23 by 15½ in.

95 SEA PIECE.

REV. DANIEL MOORE. **William van de Velde.**

A calm; in foreground, many ships with figures; the shore seen in the middle ground; cloudy sky. Canvas, 20 by 28½ in.

96 A SEAPORT: Sunset.

CAPTAIN A. F. DAWSON. **Claude Gelée, called Claude Lorraine.**

On l. the castle of Ostia; mountains on r.; numerous ships; figures in the foreground. Canvas, 19 by 25½ in.

97 Portrait of A LADY.

LORD CHESHAM. **Jacob Jordaens.**

Three-quarter, standing, to l., holding a dog in her arms; balustrade and curtain behind. Panel, 38½ by 28½ in.

98 STILL LIFE.

S. H. DE ZOETE, ESQ. **Francis Snyders.**

Poultry, lobster on a dish, and fruit; a cat in the act of stealing a fowl. Signed "F. Snyders fecit." Canvas, 34 by 37 in.

99 DUTCH FESTIVAL.

J. OSMASTON, ESQ. **Jan Steen.**

Interior of a room; in the centre a woman suckling a child; other figures on r.; on l. men drinking, one of whom is blowing a trumpet, while another, standing on a chair, is drinking out of a long glass a health to the fatherland, according to the inscription above the window:—"Salus Patriæ suprema lex esto." Signed and dated, under the inscription, "J. Steen, 1661" (the J and S connected). Canvas, 33½ by 39 in.

LENT BY PAINTER.

100 L'HÔTELLERIE.

SAMUEL SANDARS, ESQ. **Philip Wouvermans.**

People travelling on the shore of a lake; mountains in the distance. Signed, with initials, "P H L S W" (the first four letters contracted). Canvas, 23 by 30 in.

101 HEAD OF A RABBI.

SIR HENRY HAWLEY, BART. **Ferdinand Bol.**

Half length, seated in arm-chair, to l., full face; black coat lined and trimmed with fur, green sleeves, velvet embroidered cap; the hands lying on a book; MS. and globe on table; greyish background. Canvas, 35½ by 31 in.

102 Portrait of WILLIAM PEARCE, Esq.

JOSEPH RUBENS POWELL, ESQ. **Thomas Gainsborough, R.A.**

An intimate friend of Gainsborough's and of Miss Burr, afterwards Mrs. Gainsborough; the picture was given to him by Gainsborough.
Bust, in oval, to l.; blue coat. Canvas, 25 by 21 in. (oval).

103 SEA PIECE.

MRS. MORRISON. **William van de Velde.**

Calm sea, covered with numerous ships. Canvas, 21½ by 25 in.

104 INTERIOR OF AN ALEHOUSE.

J. OSMASTON, ESQ. **David Teniers.**

Four figures; one smoking, another drinking. Signed, on r., "D. TENIERS." Canvas, 11 by 14½ in.

105 TRAVELLERS HALTING.

MRS. MORRISON. **Isaac van Ostade.**

On r. a house, boors drinking and two men on horseback in front of it; a carriage in the distance. Signed, on r., "Isac d'Ostade." Panel, 13 by 15½ in.

106 Portrait of GROTIUS.

ALFRED MORRISON, ESQ. **Bartholomew van der Helst.**

Dutch statesman and writer; b. 1583; d. 1645. Bust, to r.; black dress, white collar; dark background. Panel, 20 by 15½ in.

LENT BY PAINTER.

107 THE LAWYER.

MRS. MORRISON. **Adrian van Ostade.**

An old man, sitting, holding a paper in r. hand; black dress, violet mantle; behind him a writing-table, over which hangs a map; bookcase on r. Signed and dated, on the paper in his hand, "A. v. Ostade, 1671" (the A and v connected). Panel, 11 by 9 in.

108 THE VILLAGE SURGEON.

MAJOR CORBETT. **David Teniers.**

On r. a man, seated; in front of him kneels a surgeon, performing an operation on his foot; woman in background. Panel, 13½ by 11 in.

109 MOONLIGHT.

W. P. FRITH, ESQ., R.A. **Aart van der Neer.**

A canal, with ships, in centre, houses on r. and l. of it; cloudy sky; the moon on the horizon. Signed, with initials, "A V D N" (contracted). Panel, 12 by 15½ in.

110 SCENE AT AN INN.

S. SANDARS, ESQ. **Gabriel Metzu.**

On r. sits a youth lighting his pipe; a woman offers him something to drink. Panel, 14½ by 12 in.

111 A GIRL PICKING A FLOWER.

MRS. MORRISON. **Jean Baptiste Greuze.**

Half length, seen in front; white drapery; she is looking down while employed in gauging her lover's affection by the "Marguerite" test. Canvas, 28 by 23 in. (oval).

112 BOORS CAROUSING.

SAMUEL SANDARS, ESQ. **Adrian van Ostade.**

Five half-length figures looking out of a window; one holding up a glass, another with a flute. Signed, on r., "A. v. Ostade" (the A and v contracted). Panel, 11 by 9 in.

113 A MAN IN HIS STUDY.

MRS. MORRISON. **Gerard Dow.**

Writing-table in front, with globe, book, hour-glass, and skull upon it; on l. sits a man writing; books, umbrella, and a birdcage in background. Signed, on the book, "G. dov" (the G and d contracted). Panel, 9½ by 8 in.

LENT BY PAINTER.

114 STREET IN A VILLAGE.

J. Osmaston, Esq. **David Teniers.**

A priest coming out from a church; and other figures in the street. Panel, 11½ by 18 in.

115 MOONRISE.

Major Corbett. **Aart van der Neer.**

View over the open sea, with vessels; figures on the shore in foreground; cloudy sky, the moon on the horizon in the centre. Signed "A V N" (the A and V contracted). Canvas, 18 by 19 in.

116 STUDY OF A FEMALE HEAD.

J. H. Anderdon, Esq. **Sir Joshua Reynolds, P.R.A.**

Pending forwards, to l. Canvas, 21½ by 17 in.

GALLERY No. III.

OIL PAINTINGS—117-173.

117 ST. FRANCIS OF ASSISI.

Sir William FitzHerbert, Bart. **Bartolomé Estéban Murillo.**

Full length, life-size figure, kneeling, to r., in adoration, the hands extended, head turned upwards; before him lies a book, a skull, and a cross; dark sky background. Canvas, 66 by 44 in.

118 A CORNFIELD.

Duke of Newcastle. **Jacob van Ruysdael.**

The slope of a hill covered with trees, on the top a house; on the slope sheaves of corn, lit up by the rays of the sun: two figures; cloudy sky. Signed, on r., "J. v. R." (contracted). Canvas, 26 by 31 in.

119 INFANT CHRIST AND ST. JOHN.

Mrs. Morrison. **Sir Anthony Vandyck.**

The Infant Christ stands to l. with a red mantle flowing from His shoulders; behind His feet a globe surmounted by a cross; He embraces St. John, who approaches Him in an attitude of devotion; dark background. Panel, 25 by 20 in.

LENT BY PAINTER.

120 LANDSCAPE, with FIGURES AND CATTLE.

EARL OF DARTMOUTH. **Claude Gelée, called Claude Lorraine.**

Large trees and river in the middle ground; in the distance mountains, a castle, and an aqueduct; cattle drinking at a pool in l. foreground; four figures on r. Copper, 15 by 20 in. (oval).

121 THE MAGDALEN.

J. OSMASTON, ESQ. **Bartolomé Estéban Murillo.**

Full-length, life-size figure, kneeling, to r., with clasped hands; hair dishevelled and falling over her bosom; red drapery; a skull, cross, vase, and book on the ground; dark background. Canvas, 65 by 42 in.

122 SKETCH FOR A PORTION OF THE CEILING OF WHITEHALL CHAPEL.

SAMUEL SANDARS, ESQ. **Peter Paul Rubens.**

Three female figures holding a crown; two angels above holding an escutcheon; one other beneath with a torch. Panel, 23 by 38 in.

123 Portrait of A MAN.

S. H. DE ZOETE, ESQ. **Sir Antonio More.**

Half length, standing, to l., with l. hand leaning on table; black dress and cap; greyish background. Inscribed above, on r., "A°. 1535, &c., SUÆ ÆTATIS 28." Panel, 36 by 28 in.

124 LANDSCAPE.

CAPTAIN A. F. DAWSON. **Claude Gelée, called Claude Lorraine.**

A bridge and large trees in foreground; close to the bridge a shepherd and goats; river in middle ground; mountain to l.; distant landscape to r. Canvas, 19 by 26 in.

125 Portrait of A LADY.

J. OSMASTON, ESQ. **Lionardo da Vinci.**

Half length, fronting the spectator, head slightly to r.; black dress, cut square in front and low on the shoulders; yellow underbody; large headdress; her r. hand holds a muff, the l. a necklace; green curtain background. Panel, 30 by 22 in.

LENT BY PAINTER.

126 RINALDO AND ARMIDA.

DUKE OF NEWCASTLE. **Sir Anthony Vandyck.**

See Tasso, 'Jerusalem Delivered,' canto xvi.

On l. Rinaldo in armour, asleep under a tree, approached from the r. by Armida, in blue and red drapery; she is about to entangle him in a wreath; three cupids attend her, and two others float in the sky; on r. a water nymph singing, and holding in the r. hand a scroll of music; evening sky. Canvas, 93 by 88 in.

127 FEMALE FIGURE.

WILLIAM GRAHAM, ESQ. **Andrea Salaino.**

Undraped half-length figure, standing to l., with grey cloak thrown over r. arm; l. hand resting on a balustrade; long fair hair; background of olive foliage. Panel, 33 by 26 in.

128 EUROPA.

MRS. MORRISON. **Claude Gelée, called Claude Lorraine.**

View on sea-coast; on r. old classic buildings surrounded by a wall; in the foreground, figures representing Europa and the bull; distant view of the sea. Canvas, 23 by 32 in.

129 ST. ELIZABETH OF HUNGARY.

A. H. SMITH-BARRY, ESQ. **Francesco Zurbaran.**

Half-length figure, to l., in blue and gold embroidered dress; dark hair; crown on head; in the l. hand she holds a sceptre, in the r. a coin; under the l. hand four small figures of poor people. Canvas, 45 by 38 in.

130 SKETCH FOR ONE OF THE PAINTINGS IN WHITEHALL CHAPEL.

COLONEL H. F. DAVIES. **Peter Paul Rubens.**

A king on a throne; a warrior on r.; both seen from below. Panel, 25 by 19 in.

131 Portrait of THE PRINCESS ELIZABETH, and THE DUKE OF GLOUCESTER: A Study of Heads.

LORD CHESHAM. **Sir Anthony Vandyck.**

Princess Elizabeth, 2nd daughter of Charles I.; b. 1635; d. a prisoner in Carisbrooke Castle, 1650.

Henry, Duke of Gloucester, youngest child of Charles I.; b. 1640; d. a few months after the Restoration of Charles II., 1660.

The princess to l., with a necklace of pearls; the prince to r. Each portrait has the name inscribed above it. Canvas, 11½ by 16 in.

LENT BY PAINTER.

132 THE IMMACULATE CONCEPTION.

J. Osmaston, Esq. **Bartolomé Estéban Murillo.**

Full-length figure of the Virgin floating in the air in clouds, with a crescent moon beneath her feet; a nimbus of stars round her head; beneath her float four boy angels; yellowish light on background. Canvas, 84 by 54 in.

133 Portrait of THE MARCHESE SALVIATI.

William Graham, Esq. **Angelo Bronzino.**

Three-quarter, seated in an arm-chair, to l.; grey beard, bald head; reddish brown robe lined with fur; handkerchief in l. hand; through a window on l. is seen a view of a castle. Panel, 60 by 43 in.

134 POLYPHEMUS.

Earl of Leicester, K.G. **Annibale Caracci.**

Polyphemus sits on l., playing on a syrinx; on r. a nymph sitting on a shell and leaning on two female figures who stand in the sea. Panel, 17 by 17½ in.

135 LANDSCAPE AND FIGURES.

Earl Cadogan. **Nicholas Poussin.**

A valley with trees; shepherds sitting in foreground, surrounded by a dog and sheep; evening sky. Canvas, 38½ by 29 in.

136 THE RAPE OF PROSERPINE.

Charlotte, Viscountess Ossington. **Tiziano Vecellio, called Titian.**

In foreground Pluto's car, drawn by four black horses, is crossing a river; Pluto, seated in the car, clasps Proserpine in his arms, whilst the nymph Cyane clings to the wheels (Ovid, Metam. v. 409, &c.); in the distance, a town close to the sea, and mountains. Canvas, 26 by 38 in.

137 Portrait of ELIZABETH OF VALOIS.

Alfred Morrison, Esq. **Sir Antonio More.**

Daughter of Henri II. and Catherine de' Medici; b. 1545; was betrothed to Edward VI.; m., as his 3rd wife, Philip II. of Spain; d. 1568. Brantôme, after praising the goodness, and beauty, and accomplishments of this princess, says that she never wore the same dress twice, and that all her dresses were "si riches et si superbes que la moindre estoit de trois à quatre cent escus;" the latter part of which statement is certainly borne out by the richness of the robe she is here represented in.

Three-quarter figure, standing, to r.; l. hand gloved, resting on a table; r. hand holding a handkerchief; red slashed embroidered robe; dark background. Canvas, 44 by 37 in.

LENT BY PAINTER.

138 APOLLO AND MARSYAS.

EARL OF LEICESTER, K.G. **Claude Gelée, called Claude Lorraine.**

An extensive view over water and wooded slopes; rocks on r.; the figures in the foreground are intended to represent the story of Apollo and Marsyas; evening sky. Canvas, 45 by 61 in.

139 Portrait of A LADY.

S. H. DE ZOETE, ESQ. **Florentine School, 16th century.**

Said to be a portrait of the famous Vittoria Colonna, Marchioness of Pescara. Three-quarter, seated in arm-chair, to l.; r. hand resting on arm of the chair, l. holding a prayer book; black dress, white veil. Panel, 49 by 39 in.

140 FIGURES AND CATTLE.

A. H. SMITH-BARRY, ESQ. **Jacopo da Ponte, called Bassano.**

A woman sitting on a white horse; in front of her another woman holding up a boy; five other figures giving cattle water to drink; evening sky. Canvas, 52 by 41½ in.

141 A HUNTING SCENE.

A. H. SMITH-BARRY, ESQ. **Jacopo Robusti, called Tintoretto.**

On l. a party of two gentlemen and three ladies round a table; three attendants with dogs on r.; view in background, in which is seen a huntsman. Canvas, 170 by 80 in.

142 ADORATION OF THE SHEPHERDS.

EARL BROWNLOW. **Giovanni Bellini.**

The Child lies in a cradle in front of a hut; round Him the Virgin, St. Joseph, and a shepherd, in adoration; behind the shepherd a boy and a dog; on the ground in front of the shepherd are a basket of eggs and two dead birds; hilly background, and castle on r. Canvas, 48 by 82 in.

143 HOLY FAMILY.

MRS. MORRISON. **Francesco Mazzuoli, called Parmigiano.**

The Virgin sits on r.; in front of her, on l., stand the Infant Jesus and St. John; another female saint kneels beside them; wooded landscape; above, on l., a female saint ascending to heaven, seated on a cloud. Panel, 29½ by 23½ in.

LENT BY PAINTER.

144 CHRIST CURING THE PARALYTIC.

EARL BROWNLOW. **Jacopo Robusti, called Tintoretto.**

Study for the picture in San Rocco, at Venice.
In the centre, Christ surrounded by sick people gathered in a hall on the brink of the pool; four columns, and about thirty-six figures. Canvas, 49 by 74 in.

145 THE RESURRECTION.

R. CHOLMONDELEY, ESQ. **Giorgio Barbarella, called Giorgione.**

In the foreground the open tomb, with two soldiers alarmed at the sight of Christ hovering above them in mid air; round the head of Christ float cherubs; flat landscape to r., hills to l. Canvas, 46½ by 37 in.

146 FIGURES, with CATTLE.

A. H. SMITH-BARRY, ESQ. **Jacopo da Ponte, called Bassano.**

Four figures approaching a pool with cattle on l.; landscape on r. Canvas, 52 by 42 in.

147 LANDSCAPE.

DUKE OF NEWCASTLE. **Gaspar Dughet, called Gaspar Poussin.**

Hilly foreground, with buildings and figures on l.; the Roman Campagna in the distance. Canvas, 46 by 37 in.

148 Portrait of A FEMALE.

MAJOR CORBETT. **Paris Bordone.**

Three-quarter, standing, seen in front; violet dress, bust and arms uncovered; crimson mantle; r. hand holds an apple; architectural background. Canvas, 40 by 34 in.

149 ADORATION OF THE SHEPHERDS.

MRS. MORRISON. **Jacopo da Ponte, called Bassano.**

The Infant Jesus lies in a cradle, in centre; over Him, on r., bends the Virgin; St. Joseph reclines behind her; on l. three shepherds, with cattle, in adoration; in the background a hut and columns; a boy looks over a wall, holding a torch; landscape on r. Canvas, 27 by 43 in.

150 ADORATION OF THE MAGI.

COLONEL H. F. DAVIES. **Paolo Cagliari, called Paolo Veronese.**

Virgin and Child on l.; before them kneels a king, followed by six other persons; St. Joseph on l.; architectural background. Canvas, 39 by 53 in.

LENT BY PAINTER.

151 FLIGHT INTO EGYPT.

ROBERT WILLIAMS, ESQ. **Claude Gelée, called Claude Lorraine.**

A river in the centre; large trees on r.; under the trees figures intended to represent the Flight into Egypt; a boat with two figures in foreground; evening sky. Signed and dated, below, on r., "CLAVDIO. IV. ROMA. 1662." Canvas, 76 by 57½ in.

152 VULCAN AND THETIS.

A. H. SMITH-BARRY, ESQ. **Peter Paul Rubens.**

Vulcan giving the shield of Achilles to Thetis; seven figures and four cupids. Sketch. Panel, 17 by 20½ in.

153 THE DEATH OF HECTOR.

A. H. SMITH-BARRY, ESQ. **Peter Paul Rubens.**

Achilles killing Hector; Athene in the air; the walls of Troy in the background. Sketch. Panel, 17 by 20½ in.

154 THE DEATH OF ACHILLES.

A. H. SMITH-BARRY, ESQ. **Peter Paul Rubens.**

Achilles in the act of falling, transfixed by the arrow through his heel. Sketch. Panel, 17½ by 18 in.

155 LANDSCAPE, with CATTLE AND FIGURES.

UNIVERSITY OF CAMBRIDGE. (Fitzwilliam Museum.) **Adrian van de Velde.**

Cattle, sheep, and goats beside a fountain, with a man on a white horse conversing with a woman seated; hilly background. Signed and dated, "A. v. Velde, 1664." Canvas, 49 by 66 in.

156 Portrait of A LADY.

MRS. WILLIAM BECKFORD. **Sir Antonio More.**

Said to represent Queen Mary.

Half length, standing, to r.; black dress, red velvet sleeves; white cap; round her waist a gold chain, the end of which is held in r. hand; in. l. hand a handkerchief; brownish background. Panel, 38 by 28 in.

157 Portrait of HENRIETTA MARIA, QUEEN OF CHARLES I.

ALFRED MORRISON, ESQ. **Claude Le Fevre.**

Daughter of Henry IV. of France and Maria de' Medici; b. 1609; m. Charles I., 1625; d. 1669.

Half length, standing, to l.; black dress; the hands clasped, and holding a book; large white lace collar and cuffs; black veil; two jewels on breast. Inscribed, on the book, "Death is advantage." Canvas, 34 by 29 in.

LENT BY PAINTER.

158 LANDSCAPE.

J. Osmaston, Esq. **Jan van Goyen.**

A road in foreground, with ten figures; pigeon-houses, huts, haystacks, &c., with trees in background; cloudy sky. Signed and dated, on l., "I. v. Goien, 1630." Canvas, 47 by 65 in.

159 ACHILLES DIPPED IN THE STYX.

A. H. Smith-Barry, Esq. **Peter Paul Rubens.**

Thetis bending down in the act of dipping Achilles; a female figure holding a torch behind her. Sketch. Panel, 17 by 14½ in.

160 ACHILLES AND CHIRON.

A. H. Smith-Barry, Esq. **Peter Paul Rubens.**

Figure riding on a centaur. Sketch. Panel, 17 by 14 in.

161 ACHILLES' QUARREL WITH AGAMEMNON.

A. H. Smith-Barry, Esq. **Peter Paul Rubens.**

Achilles draws his sword before Agamemnon seated on his throne; Nestor and other figures on l. Sketch. Panel, 17 by 17 in.

162 STUDY OF STILL LIFE.

R. Cholmondeley, Esq. **Diego Velasquez.**

Living and dead birds, fishes, and a hare, in a kitchen; on r. a woman looking out of a window near the fireplace. Canvas, 89 by 63 in.

163 Portrait of ANNE, COUNTESS OF CHICHESTER.

Earl of Chichester. **Sir Joshua Reynolds, P.R.A.**

Daughter of Frederick M. Frankland, Esq.; m. 1754, Thomas Pelham, 1st Earl of Chichester.

Three-quarter, sitting, seen in front; blue dress, open at the neck; yellow ermine-lined robe; tree background. Canvas, 49 by 39 in.

164 CHILD, with GOAT.

Sir William FitzHerbert, Bart. **Albert Cuyp.**

A girl in blue and red dress, standing in front; she is giving a bunch of apples to a goat, whose horn she grasps in her l. hand; trees on l.; beside the goat is a sheep lying down; landscape on l., with cattle, and a bower. Signed, on r., "A. cuÿp." Canvas, 45 by 59 in.

LENT BY PAINTER.

165 Portraits of HENRIETTA, COUNTESS OF HAREWOOD, and of Mrs. FENWICK.

T. Barwick L. Baker, Esq. **John Opie, R.A.**

Henrietta and Mary, daughters of Sir John Sebright, 6th Baronet; Henrietta m. 1794, 2nd Earl of Harewood; Mary m. N. L. Fenwick, Esq., and d. 1854.

Lady Harewood, in black, stands before an easel, painting the portrait of her sister sitting in front of her in a white dress. Canvas, 48½ by 48½ in.

166 Portrait of A LADY, and CHILD.

R. Cholmondeley, Esq. **Giovanni Battista Moroni.**

Full-length figures, standing, to r.; the boy holding the lady's r. hand; her l. hand rests on a table, on which is a book. Canvas, 76 by 40½ in.

167 RETURNING FROM MARKET.

Lord de Tabley. **Sir Augustus Callcott, R.A.**

Road passing beneath an avenue of trees through a village; pond on r.; felled trees on l.; figures; cloudy sky. Canvas, 58 by 93½ in.

168 Portrait of ANDREA SPINOLA.

Sir Henry Hawley, Bart. **Sir Anthony Vandyck.**

A doge of Genoa.

Full length, seated in an arm-chair, to l.; r. hand resting on a table, and holding a paper, on which is some writing; the l. grasping the chair; red robes, ruff. Canvas, 85 by 54 in.

169 THE FALLS OF SCHAFFHAUSEN.

Lord de Tabley. **Joseph Mallord William Turner, R.A.**

Peasants unloading waggons in foreground, at the foot of the falls. Painted 1806. Canvas, 57 by 92 in.

170 Portrait of JAMES STUART, DUKE OF RICHMOND AND LENNOX.

Earl of Leicester, K.G. **Sir Anthony Vandyck.**

Son of Esmé, Duke of Lennox; b. 1612; created Duke of Richmond, 1641; was a devoted adherent of Charles I.; d. 1655.

Full length, standing, to r.; black satin dress slashed with white; thrown over the l. arm is a black mantle, on which is the Star of the Garter. Canvas, 76 by 49 in.

LENT BY PAINTER.

171 LANDSCAPE, with FIGURES.

SIR HENRY HAWLEY, BART. **Jacob van Ruysdael.**

Paths through a wood; the tower of a church in the background; five figures in foreground; cloudy sky. Panel, 41½ by 60 in.

172 Portraits of SIR JOSHUA REYNOLDS, P.R.A., J. BACON, R.A., and SIR WILLIAM CHAMBERS, R.A.

MONTAGU CHAMBERS, ESQ. **Johann Zoffany, R.A.**

Sir Joshua Reynolds, P.R.A. (in red). (See No. 74.)

J. Bacon, the sculptor (in brown); b. 1740; entered as a student at the Royal Academy the year of its foundation, 1768; elected A.R.A. 1770, R.A. 1778; d. 1799.

Sir W. Chambers, R.A. (in green), the distinguished architect; b. 1726; was drawing-master to the Prince of Wales, afterwards George III.; planned Kew Gardens; built Somerset House; an original member and first Treasurer to the Royal Academy; d. 1796.

Three half-length figures, round a table, on which is a plan; curtain and landscape background. Canvas, 46 by 56 in.

173 Portrait of MISS KENNEDY.

SIR CHARLES BUNBURY, BART. **Sir Joshua Reynolds, P.R.A.**

Polly Kennedy, a noted beauty of the day; an interesting story is told in Leslie and Taylor's 'Life of Reynolds,' of her efforts to save her brothers from being hanged for murder in 1770.

Three-quarter, seated, to r.; white and gold dress, and embroidered orange robe lined with ermine, blue sash; handkerchief in r. hand.

Painted 1770–71 for Sir Charles Bunbury, 6th Baronet, to whom Reynolds wrote, with reference to it, the following letter:—

"Sept. 30, 1770. DEAR SIR,—I have finished the face very much to my own satisfaction. It has more grace and dignity than anything I have ever done, and it is the best coloured. As to the dress, I should be glad it might be left undetermined till I return from my fortnight's tour. When I return I will try different dresses. The Eastern dresses are very rich, and have one sort of dignity; but 'tis a mock dignity in comparison with the simplicity of the antique. The impatience I have to finish it will shorten my stay in the country."

Canvas, 49 by 39 in.

GALLERY No. IV.

OIL PAINTINGS—174-221.

LENT BY PAINTER.

174 ST. JOHN THE BAPTIST AND A SAINT.

WILLIAM GRAHAM, ESQ. **Early Florentine.**

St. John the Baptist and another saint, in adoration; fragment of an altar-piece. Panel, 41 by 14½ in.

175 HOLY FAMILY AND SAINTS.

A. H. SMITH-BARRY, ESQ. **Giovanni Antonio Beltraffio.**

The Virgin, seated on a daïs, with the Infant Jesus on her lap, in the act of blessing the donor, a female, who kneels before them; three saints, two male and one female, stand around; behind the Virgin are the figures of two ecclesiastics. Panel, 51 by 47½ in.

176 DESCENT OF THE HOLY SPIRIT.

REV. J. FULLER RUSSELL. **School of Giotto.**

The Apostles, kneeling; the Holy Dove, flames, and stars are represented in the distance. At the foot of this picture the word *Inclitus*, with the musical notation above it, is emblazoned on a dark blue field, elaborately ornamented with a white pattern. Surrounding this and the picture, is a mosaic border, round which again is another border representing gems, leaves, and flowers on a burnished gold ground, and containing ten circular compartments, in which are half figures of the Virgin with the Child, two bishops, and eight monks. Vellum, 21½ by 14¾ in.

177 DECEASE AND GLORIFICATION OF THE VIRGIN.

REV. J. FULLER RUSSELL. **Don Silvestro (Camaldolense).**

The dead body of the Virgin, lying in a marble sarcophagus, is surrounded by the female relations of the deceased, the Apostles, angels, and our Saviour in the centre; the last of whom receives in His arms the departed spirit (in the form of an infant) of His mother. Above, the Virgin sits enthroned in a vesica, with eight attendant angels, in attitudes equally expressive of their piety and rapture. Vellum, 19 by 12½ in.

178 CRUCIFIXION.

CYRIL B. HARCOURT, ESQ. **Pietro Cavallini.**

At the foot of the cross, on r., figures of soldiers, mounted and on foot; on l., the Virgin prostrate on the ground, and the holy women and others standing round. Fragment of an altar-piece. Panel, 24 by 11½ in.

LENT BY PAINTER.

179 THE LAST JUDGMENT.

WARNER OTTLEY, ESQ. **Greek.**

Above, Christ in heaven, surrounded by the Apostles, and the holy city; below, the punishment of the damned, including many illustrations of Greek legends. Panel, 16½ by 14¼ in.

180 THE CALLING OF SS. PETER AND ANDREW.

REV. J. FULLER RUSSELL. **School of Lionardo da Vinci.**

The background is said to be a view on the Lago Maggiore. This miniature formerly belonged to a choral book of the celebrated monastery of the Certosa at Pavia. Vellum, 5 by 5 in.

181 ECCE HOMO.

REV. J. FULLER RUSSELL. **Giulio Clovio (?).**

Half figure in an initial letter. Vellum, 5 by 5 in.

182 VIRGIN AND CHILD.

J. R. SPENCER STANHOPE, ESQ. **Sandro Botticelli.**

The Virgin embracing the Infant Jesus, who is seated on her lap on a cushion; above on l. a hymn-book resting on a stand. From the chapel of the Castello del Trebbio. Panel, 33¼ by 23½ in.

183 SCENE FROM A LEGEND.

FRANCES, COUNTESS WALDEGRAVE. **Sienese School.**

On r. a town on the shore of the sea, three ships to the l.; one containing bishops, another a queen with a nimbus (St. Ursula?) and women, and a third other women. Panel, 23 by 24 in.

184 THE DEAD CHRIST MOURNED BY ANGELS.

REV. J. FULLER RUSSELL. **Ambrogio Borgognone.**

Our Lord supported in a sitting posture on the sepulchre (on which dice are lying) by two child angels; a third angel removes the crown of thorns from His head; a fourth, weeping, holds the nails, and a fifth, the hammer; at His feet, on r. an angel reclines bearing the seamless garment, while another on l. kneeling holds the pincers; in the l. foreground is the donor, a monk, kneeling in the attitude of prayer; in the background are the pillar of scourging, the cross supporting the reed, with the sponge and the spear, a rock on which are olive-trees and a chalice; in the distance is seen Jerusalem. Panel, 19 by 13½ in.

LENT BY PAINTER.

185 A TRIPTYCH.

Rev. Dr. Ash. **Tommaso di Stefano, called Giottino.**

In the central compartment our Lord on the cross, at the foot of which and embracing it kneels St. Mary Magdalene; on the r. are St. John and a monk, and on the l. the Virgin and a monk; a female saint kneels in adoration in the foreground. On the r. wing is the Agony in the Garden, the Scourging, and the Descent from the Cross. On the l. wing St. John the Baptist pointing to the mystic Lamb, the Baptism of Our Lord, and the beheading of St. John the Baptist. Tempera on a gold ground. Panel, 23 by 11½ in.

186 THE ANNUNCIATION.

Warner Ottley, Esq. **Tuscan School.**

The Angel of the Annunciation kneels with clasped hands in front of the Virgin; below are the kneeling figures of the donor and his wife. Fragment of an altar-piece. Tempera on a gold ground. Panel, 12 by 4¾ in.

187 SS. AUGUSTINE AND NICHOLAS OF TOLENTINO.

Rev. J. Fuller Russell. **Giovanni di Pietro, called Lo Spagna.**

Small half-length figures in circles. Panel, 6 by 14¼ in.

188 THE ANNUNCIATION.

Miss Sulivan. **Fra Angelico.**

The Angel of the Annunciation advances, with a lily in his hand, to the Virgin seated under a canopy in the open courtyard of a house. Panel, 13½ by 11 in.

189 THE ASSUMPTION.

Warner Ottley, Esq. **Tuscan School.**

The Virgin seated in the clouds, with saints, some singing and playing musical instruments, floating below and around her; St. Thomas, devoutly kneeling below, stretches out his hands to receive the sacred girdle. Fragment of an altar-piece. Panel, 12 by 4¾ in.

190 A DIPTYCH.

Rev. Dr. Ash. **Taddeo Gaddi.**

On the r. wing, in the foreground, are full-length figures of SS. Lawrence and Francis; behind St. Lawrence stands a nun, supposed to be St. Theresa, holding a gilt vase from which flames are proceeding; behind St. Francis stands Pope Sylvester, holding in a dish the portrait heads of SS. Peter and Paul; behind Pope Sylvester and the nun is an angel. On the l. wing, SS. Nicholas and John the Baptist stand in front; behind St. Nicholas is St. James the Greater; behind St. John, St. Catherine; and behind St. James and St. Catherine is an angel. In the circle between the wings is a small whole-length figure of St. Bartholomew.

These probably formed the wings of a triptych. Tempera on a gold ground. Panel, 58 by 23½ in.

LENT BY PAINTER.

191 THE MARRIAGE OF ST. CATHERINE.

Rev. Dr. Ash. **School of Giotto.**

In the centre, the Virgin and Child; on the r. St. Jerome with the lion at his feet, and above him St. Catherine receiving a ring from the Infant Jesus; on the l. St. John the Baptist, and above him St. Dorothea. On the predella are SS. Peter, Bartholomew, and other saints. Tempera on a gold ground. Panel, 31½ by 16 in.

192 THE CRUCIFIXION (a Triptych).

Warner Ottley, Esq. **Byzantine.**

In the central compartment, the Crucifixion. On the wings, small full-length figures of Greek bishops. Panel, 17 by 13½.

193 MADONNA AND CHILD.

J. C. Hooker, Esq. **Raphael Sanzio d'Urbino.**

Half-length figure of the Virgin standing with the Infant Jesus in her arms. Panel, 17 by 13¼ in.

On the back is an inscription stating that the picture is by Raphael, and was bought by Elizabeth of Gubbio. This lady was a sister of Duke Guidobaldo, of Urbino, and superior of the convent of Santa Chiara in Urbino, during Raphael's lifetime.

194 VIRGIN, CHILD, and ST. JOHN.

J. Osmaston, Esq. **Sandro Botticelli.**

Three-quarter figure of the Virgin seated, embracing the Infant Jesus, who stands on her lap; St. John, of whom the head and shoulders and clasped hands are visible, is in the act of adoring; on a prayer desk is a book resting on a cushion. Panel, 35 by 28 in.

195 HOLY FAMILY.

Samuel Sandars, Esq. **Bernardino Pinturicchio.**

The Virgin seated in a landscape with the Infant Jesus, holding a book on her lap; before them stands St. John, adoring. Panel, 21 by 15 in.

196 Portrait of THE PAINTER.

Henry Willett, Esq. **Antonello da Messina.**

Antonello degli Antoni of Messina; b. about 1414; is related by Vasari to have visited the Netherlands in order to learn John van Eyck's secret in the preparation and use of oil-colours; afterwards painted at Venice, Milan, and Messina; returned to Venice about 1473, and died there about 1495.

Head to l.; black cap, light auburn hair. Panel 10 by 7½ in.

LENT BY PAINTER.

197 THE VIRGIN AND CHILD, and ST. JOHN, and ANGELS.

WILLIAM GRAHAM, ESQ. **Domenico Ghirlandajo.**

In the centre, the Virgin seated with the Child on her lap; He is taking a pomegranate from the angel on the l., close by whom kneels St. John at the foot of the Virgin, adoring; the other angel stands behind the Virgin, on r. Panel, 38 by 44 in. (oval).

198 ST. FRANCIS.

WILLIAM GRAHAM, ESQ. **Francesco Raibolini, called Francia.**

Half-length figure, to l.; in white, with clasped hands; blue background. Fresco on panel, 32½ by 20 in.

199 VIRGIN AND CHILD, and DONORS.

WILLIAM GRAHAM, ESQ. **Giovanni Bellini.**

Three-quarter figure of the Virgin seated in a garden, fronting the spectator, holding the Infant Jesus, who stands on her lap; on either side busts of the donor and his wife; in the r. background is a large building, in front of which are oriental and other figures; distant landscape on l. Panel, 31 by 44 in.

200 Portrait of CLARICE ORSINI, Wife of LORENZO DE' MEDICI, called the Magnificent.

WILLIAM GRAHAM, ESQ. **Unknown.**

Daughter of Giacopo Orsini; m. Lorenzo, 1469; d. 1488.
Bust, to r.; red velvet dress trimmed with fur, elaborately embroidered and jewelled headdress; landscape seen through a window on r. Panel, 29 by 19½ in.

201 VIRGIN AND CHILD.

WILLIAM GRAHAM, ESQ. **Bernardino Fungai da Siena.**

Full-length figure of the Virgin seated, clad in a richly embroidered robe, with the Infant Jesus on her lap, holding a flower in His l. hand; round them float six cherubs; the background is occupied by a wide and varied landscape, in which, on the l., is seen the Virgin and St. Joseph adoring the Child, while on the r. a procession of the kings advances with their offerings. Panel, 45½ by 45½ in. (circular).

02 Portrait of A WOMAN.

ILLIAM GRAHAM, ESQ. **Piero della Francesca** (attributed to).

Half figure, profile, to l.; round her neck a coral necklace with pearl pendant; light blue dress and lace kerchief, white cap. Panel, 20 by 13.

LENT BY PAINTER.

203 VIRGIN AND CHILD, and SAINTS.

WILLIAM GRAHAM, ESQ. **Giovanni Bellini.**

The Virgin sits in front, holding the Infant Jesus; on r., St. John; on l., St. Peter; two angels behind, one holding a palm, the other a palm and a vase; three-quarter length figures; sky background. Panel, 38 by 60 in.

204 BUST OF A MAN.

ALFRED MORRISON, ESQ. **Vincenzo Foppa.**

Bust, profile, to r.; purple-brown robe, with narrow fur collar; red skullcap. Panel, 23 by 18 in.

205 THE VIRGIN AND CHILD, and ST. JOHN, and ANGELS.

WILLIAM GRAHAM, ESQ. **Alessio Baldovinetti.**

The Virgin kneels in adoration over the Infant Jesus, who is lying on flowers, on l.; behind Him stands St. John, with the axe appearing beside him; part of a female head is seen in profile behind the Virgin's robe; on r. are two angels, one bearing a lily; in the background a grove of trees, and on r. a pelican devouring a snake. Panel, 32 by 27 in.

206 THE FLIGHT INTO EGYPT.

SIR HENRY HAWLEY, BART. **Venetian School.**

The Virgin sits on an ass, conducted by St. Joseph; an angel goes before them; three attendant figures; distant landscape to l. Canvas, 77 by 47 in.

207 A PIETÀ.

WILLIAM GRAHAM, ESQ. **Marcello Venusti.**

The Virgin with outstretched hands over the dead body of Christ; the cross rises immediately behind her; rocky landscape and buildings in the distance. Panel, 18½ by 13¼ in.

208 OUR LORD BEARING THE CROSS.

J. OSMASTON, ESQ. **Cima da Conegliano.**

Half-length figure of our Lord, to l., in red and white drapery, bearing the cross on His r. shoulder; blue background. Panel, 22½ by 31¾ in.

209 SCENES FROM THE LIFE OF THE VIRGIN.

WILLIAM GRAHAM, ESQ. **Cima da Conegliano (attributed to).**

In three compartments, divided by architecture. On the l. is represented the Presentation of the Virgin; in the centre her Marriage with St. Joseph; on the r. the Annunciation. Panel, 55½ by 13½ in.

LENT BY PAINTER.

210 ST. JEROME.

CAPTAIN A. F. DAWSON. **Domenico Zampieri, called Domenichino.**

St. Jerome kneeling at a rock and grasping a crucifix, turns to look up at two angels appearing in the sky. Panel, 19½ by 14½ in.

211 Portrait of MARY, QUEEN OF SCOTS.

COLONEL GORDON. **Peter Pourbus.**

Daughter of James V. of Scotland; b. 1542; m. 1st, the Dauphin of France; 2nd, 1565, Henry, Lord Darnley; 3rd, 1567, the Earl of Bothwell; beheaded at Fotheringay Castle, Feb. 8, 1587.

Bust bent slightly to l.; black dress with high collar, white cap. Inscribed "ANO DNI. 1565. ÆTATIS SVE 26." Above on r., a coat of arms. Signed "P. P." Panel, 19¼ by 15¼ in.

212 Portrait of QUEEN MARY.

LORD CHESHAM. **Hans Holbein (attributed to).**

Daughter of Henry VIII. by his first wife, Catherine of Arragon; b. 1515; succeeded her half-brother Edward VI., 1553; m. Philip II. of Spain, 1554; d. 1558.

Half length, full front; her hands resting on a balustrade covered with green velvet, the r. holding a red rose, the l. a pair of gloves; dark red velvet dress, jewelled cap; green curtain in background. Panel, 8 by 6 in.

213 Portrait of A MAN.

ALFRED MORRISON, ESQ. **Bartholomew de Bruyn of Cologne.**

Half length, to r.; black and red dress, fur tippet; square black cap; putting a ring on forefinger of l. hand; sky background. Panel, 22¼ by 16¾ in.

214 Portrait of A WOMAN.

R. CHOLMONDELEY, ESQ. **Albert Dürer.**

Head slightly to l.; gold necklace; sky background. Panel, 10½ by 8½ in.

215 ST. JEROME.

REV. J. FULLER RUSSELL. **Contemporary of the Van Eycks.**

St. Jerome, in a cardinal's hat and robe, his head surrounded by a nimbus, seated at a reading-desk in a Gothic chamber, is turning towards a lion, who holds up his r. paw; in the background are two windows partly open, with shutters, and two shelves on which are books, plates, cups, &c.; the whole framed in a stone arch supported by pillars of pointed architecture, with statues of saints beneath canopies on the capitals. Panel, 15 by 11 in.

LENT BY PAINTER.

216 VIRGIN AND CHILD ENTHRONED.

J. Osmaston, Esq. **Hans Memling.**

The Virgin sits in front under a canopy; on r. St. Margaret, on l. St. Catherine; two angels hold a crown over her head; distant landscape in background. Panel, 27 by 24½ in.

217 THE VIRGIN AND CHILD.

Duke of Newcastle. **Albert Dürer.**

The Virgin with the Child in her arms stands under a doorway, surrounded by three angels; distant view in the background. Panel, 18½ by 12 in.

218 MAN IN RED DRESS.

J. Osmaston, Esq. **Jan van Eyck.**

Half-length figure, standing, to r., with clasped hands; red dress. Panel, 10 by 8 in.

219 Portraits of AN OLD MAN AND WOMAN.

Captain A. F. Dawson. **Quentin Matsys.**

Busts; the man, in fur-lined robe and black cap, on l.; the woman, in black dress and large white cap, on r. Canvas, 11 by 26.

220 Portrait of A MAN.

E. C. Strode, Esq. **Flemish School.**

Half-length figure, standing, fronting the spectator, the r. hand holding an hour-glass, the l. resting on a skull; black robe and cap. Inscribed "1549. M. V. S. A. C. Ætatis svæ, 22." Panel, 18½ by 12½ in.

221 DIPTYCH.

Rev. Dr. Ash. **Jan Mostaert.**

On the r. wing is a half-length figure of the Virgin, with her hands clasped in prayer. On the l. wing is a half-length figure of the Angel of the Annunciation, vested in alb and stole, with a sceptre in his l. hand. Panel, 3½ by 5½ in.

GALLERY No. V.

OIL PAINTINGS—222-258.

LENT BY PAINTER.

222 Portrait of HON. CHARLES SLOANE CADOGAN.

EARL CADOGAN. **Sir Joshua Reynolds, P.R.A.**

B. 1728; succeeded his father as 3rd Baron Cadogan, 1776; created Viscount Chelsea and Earl Cadogan; d. 1807.

Half length, to r.; blue, fur-lined coat, held together by r. hand. Painted 1755. Canvas, 34 by 29 in. (oval).

223 MARES.

EARL FITZWILLIAM. **George Stubbs, A.R.A.**

Five mares and two foals; grey background. Canvas, 34 by 74 in.

224 VIEW IN VENICE.

FRANCES, COUNTESS WALDEGRAVE. **Antonio Canale, called Canaletto.**

Looking towards the Piazzetta di San Marco and the Doge's Palace; gondolas and figures in foreground. Canvas, 20½ by 27 in.

225 LANDSCAPE.

HENRY GRIFFITH, ESQ. **Jan Wynants.**

In the foreground a road leading into a forest; in it figures of a man and woman, and another man on horseback, followed by a dog; distant landscape on r. Signed "F. W." Canvas, 17½ by 25 in.

226 VIEW IN VENICE.

FRANCES, COUNTESS WALDEGRAVE. **Antonio Canale, called Canaletto.**

The Grand Canal, looking towards the Dogana. Canvas, 20½ by 27 in.

227 MARKET PIECE: Fish.

DUKE OF NEWCASTLE. **Francis Snyders.**

Fish of various kinds, a basket of fruit on a stall, behind which stands the fishwife, on r.; a lady and gentleman, with two attendants and a dog, on l.; full-length figures, life size. Canvas, 67 by 86 in.

LENT BY PAINTER.

228 Portrait of PRINCE RUPERT.

H. C. Okeover, Esq. **Sir Anthony Vandyck** (attributed to).

The celebrated cavalry leader in the civil war; 2nd son of the Princess Elizabeth, Queen of Bohemia (Miniatures, Case I, No. 10), daughter of James I.; b. 1619; is said to have invented mezzotint engraving; d. 1682. (See also Miniatures, Case G, No. 2, and Case Q, No. 19.)
Half length, standing, to r.; in armour; falling lace collar; dark background. Canvas, 39 by 31 in.

229 A GREY HORSE.

George Raphael Ward, Esq. **James Ward, R.A.**

"Arab," a favourite Arab horse, belonging to the late Sir Hesketh Fleetwood, Bart.
Life-size figure of a grey horse, standing, to l., in a landscape. Signed, and dated 1828.

230 MARKET PIECE: Fruit.

Duke of Newcastle. **Francis Snyders.**

Various kinds of fruit on a bench, with other fruit and vegetables below; on r. a woman, seated, with a basket of figs on her lap; in the fingers of her r. hand a bird; beside her a boy. Canvas, 67 by 99 in.

231 Portrait of HON. CHARLES HENRY SLOANE CADOGAN.

Earl Cadogan. **Sir Joshua Reynolds, P.R.A.**

B. 1749; succeeded his father (No. 222) as 2nd Earl Cadogan, 1807; d. 1832. Half length, dark background. Canvas, 36 by 29 in. (oval).

232 SEA PIECE: off Yarmouth.

Uvedale Corbett, Esq. **Dominic Serres, R.A.**

Calm sea; large vessel in centre; other shipping near; on r. ships and buildings. Signed, and dated 1772. Panel, 10½ by 13½ in.

233 LANDSCAPE.

Lord Chesham. **Giorgio Barbarella, called Giorgione.**

Hilly and wooded landscape, with buildings on l.; in centre foreground an undraped female figure seen from behind; a satyr on r. Panel, 13 by 18 in.

LENT BY PAINTER.

234 VIEW OF ST. PETER'S, ROME.

EARL OF DARTMOUTH. **Richard Wilson, R.A.**

Taken from the Villa Doria Pamfili; St. Peter's and the Vatican in the middle distance, Monte Mario beyond, and Monte Soracte in the distance; dark foliage on r.; figures of a man and woman in foreground. Canvas, 39 by 51 in.

235 ST. STEPHEN.

A. H. SMITH-BARRY, ESQ. **Francesco Zurbaran.**

Full-length figure, standing, to r., holding in his r. hand a palm, and a book, on which are two stones; brown robe. Canvas, 78 by 69 in.

236 THE GIANT'S STAIRCASE, VENICE.

J. CARPENTER GARNIER, ESQ., M.P. **Antonio Canale, called Canaletto.**

Interior of the courtyard of the Doge's Palace, looking towards the Giant's Staircase, in which there are numerous figures. Canvas, 16½ by 11½ in.

237 LANDSCAPE.

REV. E. HALE. **Jan Wynants.**

Rocky bank, with wood behind in l. foreground; distant landscape on r.; three figures, one of a woman on horseback. Signed, on r., "J. W." Panel, 12½ by 17 in.

238 INTERIOR OF ST. MARK'S, VENICE.

J. CARPENTER GARNIER, ESQ., M.P. **Antonio Canale, called Canaletto.**

Looking towards the choir; numerous figures; from the ceiling hangs a banner, with the inscription, "Verona fidelis." Canvas, 16½ by 12 in.

239 TOBIT AND THE ANGEL.

SAMUEL SANDARS, ESQ. **Adam Elsheimer.**

A wooded landscape, with distant view; in the foreground, on r., Tobit with the fish, followed by the angel. Panel, 7½ by 11 in.

240 VIEW OF THE ALBAN HILLS AND THE TIBER: Rome.

EARL OF DARTMOUTH. **Richard Wilson, R.A.**

Taken from Monte Mario; the river in the middle distance; dark foliage on r. and l.; figures in foreground. Canvas, 38 by 52 in.

LENT BY PAINTER.

241 A DANCING GIRL.

Sir Edward Sullivan, Bart. **Madame Le Brun.**

Full-length figure of a girl, in white dress with red scarf, dancing, and playing a tambourine; other small figures behind, also dancing; landscape background. Canvas, 91 by 56 in.

242 THE CARRIER'S WAGGON.

Rev. E. Hale. **George Morland.**

A covered waggon drawn by three horses passing along a road on r.; the waggoner on another horse has stopped to let him drink at a pool; houses on l. Signed "G. Morland." Panel, 9½ by 11½ in.

243 LANDSCAPE, with HORSES AND FIGURES.

Earl Cadogan. **Albert Cuyp.**

A road in foreground on which are four mounted figures and two led horses; buildings on l.; trees and hilly background. Signed above, on l., "A. C." Panel, 13½ by 18 in.

244 MARKET PIECE: Fish.

Duke of Newcastle. **Francis Snyders.**

Fish of various kinds spread out on a bench; other fish on the ground; on l. a man emptying a pan of fish just caught into a tub; on the ground near another pan of live fish half covered with water, and a cat clawing out one of them. Canvas, 67 by 97 in.

245 VIEW AT SCHEVENINGEN.

University of Cambridge. (Fitzwilliam Museum.) **Solomon van Ruysdael (attributed to).**

Sea on r.; church on l.; numerous figures on the shore; cloudy sky. Canvas, 21½ by 39½ in.

246 Portraits of THE MISSES WALPOLE.

Frances, Countess Waldegrave. **Allan Ramsay.**

Laura (on r.) and Charlotte (on l.), daughter of Sir Edward Walpole; Laura m. Hon. Frederick Keppel, D.D., 4th son of 2nd Earl of Albemarle, Bishop of Exeter 1762–1777; Charlotte m. Lionel, 4th Earl of Dysart, and d. 1788.

Three-quarter figures; one, sitting, to r., in a white and blue bodice, holding a piece of embroidery in her hand; the other, standing, to l., in a pink dress, her l. arm resting on some books on a table; architectural background. Canvas, 60 by 55 in.

LENT BY PAINTER.

247 RESCUE FROM DROWNING.

CAPTAIN A. B HAWES. **Robert Smirke, R.A.**

Hilly landscape, with river; in centre, in the foreground, a boat, with persons saving a drowning man; composition of nine figures.
This picture and No. 251 were painted for the Royal Humane Society, and presented by that Society to Dr. Hawes, grandfather of the present owner. Canvas, 39 by 49 in.

248 VIEW OF YARMOUTH, from Gorleston.

J. OSMASTON, ESQ. **George Vincent.**

The shore of a river; the town in the distance; sea to r. Canvas, 41 by 65½ in.

249 A DOG.

UVEDALE CORBETT, ESQ. **James Ward, R.A.**

"Vic," a dog taken when a puppy from Joseph Buonaparte's baggage, after the battle of Vittoria, by the late Sir Edward Cust, and given by him to Lieutenant W. Lyon, for whose family the picture was painted in 1819.
Life size, standing, to l., in a landscape. Canvas, 57 by 84 in.

250 Portrait of MRS. JELF POWYS.

EARL OF DENBIGH. **George Romney.**

Her daughter m. Viscount Fielding, son of the 6th Earl of Denbigh.
Full length, seated on a chair, to r., leaning forward, with her l. hand to her chin; white dress, pink scarf, white headdress; landscape background. Canvas, 61 by 57 in.

251 RESTORATION TO LIFE.

CAPTAIN A. B. HAWES. **Robert Smirke, R.A.**

Interior of a room, the person saved rising from a couch; composition of eight figures, of which the two principal are Dr. Hawes and Dr. Lettsom. (See No. 247.) Canvas, 39 by 49 in.

252 MARKET PIECE: Game.

DUKE OF NEWCASTLE. **Francis Snyders.**

Birds of various kinds and meat lying on a bench and on the ground; a man entering on l. with a peacock in his arms; near him a dog. Canvas, 97 by 66 in.

LENT BY PAINTER.

253 A PONY.

G. R. Ward, Esq. **James Ward, R.A.**

Hilly landscape, with a road in foreground, in which the pony is standing to l. Canvas, 31 by 43 in.

254 Portrait of HON. MRS. CADOGAN.

Earl Cadogan. **Sir Joshua Reynolds, P.R.A.**

Frances, daughter of Henry Bromley, Lord Montfort; m. Hon. C. S. Cadogan (No. 222), 1747; d. 1768.
Half length, seen in front; white plain dress, lined with fur; dark background. Canvas, 33 by 29½ in.

255 HORSES.

Earl Fitzwilliam. **George Stubbs, A.R.A.**

Three horses and a groom; grey background. Canvas, 37 by 74 in.

256 VIEW IN VENICE.

Frances, Countess Waldegrave. **Antonio Canale, called Canaletto.**

The Piazza of St. Mark, looking towards the clock tower; numerous figures. Canvas, 20 by 27 in.

257 LANDSCAPE.

Samuel Sandars, Esq. **Jan Wynants.**

Hilly ground on r., with a road down which are coming a man accompanied by some dogs and followed by another man on horseback; a pool on l., with meadows beyond. Signed and dated, below on r., "J. Wynants 1660." Canvas, 19 by 25½ in.

258 VIEW IN VENICE.

Frances, Countess Waldegrave. **Antonio Canale, called Canaletto.**

Looking up the Grand Canal, with the church of the Salute on l. Canvas, 20½ by 27 in.

GALLERY No. VII.

MINIATURES.

CASE A.

All the Miniatures in this Case are
Lent by The Duke of Buccleuch, K.G.

1 Richard Cromwell. Eldest son of the Protector. In armour. (See also Nos. 6, 19.) *Samuel Cooper.*

2 The Duke of Grafton. Son of Charles II. and Barbara Villiers, Duchess of Cleveland. Signed. *Lewis Crosse.*

3 Oliver Cromwell. In armour. (See also No. 12, Case K, No. 2, and Case Q, No. 16.) *Unknown.*

4 John Selden. The celebrated lawyer and antiquary; b. 1584; author of 'Table Talk'; d. 1654. *Unknown.*

5 George Monk, Duke of Albemarle. In armour. (See also No. 13, and Case I, No. 11.) *Nathaniel Dixon.*

6 Richard Cromwell. In armour. (See also Nos. 1, 19.) Signed, and dated 1646. *John Hoskins*, jun.

7 Lady Heydon. Signed. *Samuel Cooper.*

8 John Thurloe. Secretary of State under the Protector and Richard Cromwell; b. 1616; d. 1668. Signed, and dated 1661. *Samuel Cooper.*

9 Sir Harry Vane the younger. The Republican; beheaded for high treason, 1662. Signed, and dated 1661. *Thomas Flatman.*

10 Charles Louis, Count Palatine. Brother of Prince Rupert. *Peter Oliver.*

11 Richard Baxter. The celebrated divine; b. 1615; d. 1691. *Unknown.*

12 Oliver Cromwell. In armour. (See also No. 3, Case K, No. 2, and Case Q, No. 16.) After *Cooper.*

13 George Monk, Duke of Albemarle. In armour. (See also No. 5, and Case I, No. 11.) Signed. *Samuel Cooper.*

14 Charlotte de la Tremouille, Countess of Derby. Famous for her defence of Lathom House against the Parliamentarians; d. 1663. Signed, and dated 1671. *Samuel Cooper.*

15 John Milton. The poet. Signed. *Samuel Cooper.*

16 Charles Beauclerk, Duke of St. Albans. Natural son of Charles II. and Nell Gwyn. In armour. Signed. *Lewis Crosse.*

17 Portrait of a Gentleman. Signed. *Thomas Flatman.*

18 Portrait of a Gentleman. *Unknown.*

19 Richard Cromwell. In armour. (See also Nos. 1, 6.) Signed. *Samuel Cooper.*

20 Sir John Maynard. A Parliamentary lawyer, chief manager in the prosecutions of Strafford and Laud; b. 1602; d. 1690. *John Hoskins.*

21 Portrait of a Lady. (Date 1655.) Signed. *Samuel Cooper.*

22 John Churchill, Duke of Marlborough. In armour. The celebrated general. (See also Case O, No. 27.) *Unknown.*

23 Algernon Sidney. Son of Robert, 2nd Earl of Leicester; a celebrated republican politician; beheaded 1683. Signed and dated, "J. H. 1659." *John Hoskins*, jun.

CASE B.

All the Miniatures in this Case are
Lent by Jeffery Whitehead, Esq.

1 Portrait of a Gentleman. *Unknown, French, 18th Century.*

2 Madame de Dreux. *Jean Petitot.*

3 Cardinal Guillaume Dubois. French bishop and statesman; b. 1636; d. 1722. *Unknown.*

4 Lucy, Countess of Carlisle. Sister of Algernon Percy, Earl of Northumberland. (See also Case L, No. 14, and Case N, No. 14.) *Unknown, English, 17th Century.*

5 Louis XIV. of France. B. 1638; d. 1715. In armour. *Jean Petitot.*

6 Portrait of the Painter. B. at Geneva, 1607; began life as a jeweller; attained great eminence as a miniature painter, especially at the French Court; came to England, and was taken into his service by Charles I., who gave him apartments at Whitehall; returned to France on the death of Charles I., and enjoyed the favour of Louis XIV.; on the revocation of the Edict of Nantes, quitted France and returned to Switzerland; d. 1691; might be called the inventor of enamel portraiture, or at any rate was the first to perfect the art. *Jean Petitot.*

7 English Portrait. 17th century. Signed. *David de Grange.*

8 Marie Thérèse de Savoie Carignan, Princesse de Lamballe. (See also Case N, No. 10.) *J. Martin.*

9 Mdlle. de Borcèle. *Jean Petitot.*

10 Peter the Great of Russia. B. 1672; d. 1725. In armour. Signed. *Charles Boit.*

CASE C.

All the Miniatures in this Case are
Lent by The Duke of Buccleuch, K.G.

1 Lucy Walters. Mother of James, Duke of Monmouth. (For his portrait, see Case I, No. 12.) *Unknown.*

2 Madam Hughes. *Nathaniel Dixon.*

3 Moll Davis. Comic actress; mistress of Charles II. *Nathaniel Dixon.*

4 Portrait of a Lady. *Nathaniel Dixon.*

5 Mary Fairfax, Duchess of Buckingham. Daughter of Lord Fairfax, the Parliamentary general; m. George Villiers, 2nd Duke of Buckingham. (See also No. 15.) Signed "S. C.," and dated 1650. *Samuel Cooper.*

6 Sarah Jennings, Duchess of Marlborough. Wife of the great Duke (see Case A, No. 22), and favourite of Queen Anne. *Nathaniel Dixon.*

7 Portrait of a Lady. (Time of Charles II.) *Unknown.*

8 Portrait of a Lady. Signed "N. D." *Nathaniel Dixon.*

9 Barbara Villiers, Duchess of Cleveland. Mistress of Charles II. (Large full-length.) *William Faithorne*, after *Sir Peter Lely.*

10 Portrait of a Lady. Signed "N. D." *Nathaniel Dixon.*

11 Portrait of a Lady. Signed "S. C." *Samuel Cooper.*

12 Portrait of a Lady. Signed, and dated 1645. *John Hoskins*, jun.

13 Portrait of a Lady. Signed. *Lewis Crosse.*

14 Miss Brooke. (See also No. 19.) Time of Charles II. *Nathaniel Dixon.*

15 Mary Fairfax, Duchess of Buckingham. (See also No. 5.) Signed. *Samuel Cooper.*

16 Elizabeth Cromwell, Mrs. Claypole. The favourite daughter of the Protector. (See also Case K, No. 1.) *Nathaniel Dixon.*

17 Miss Wells. Signed "M. W." *Unknown.*

18 Madam Ann Kirk. *Unknown.*

19 Miss Brooke. (See also No. 14.) *Nathaniel Dixon.*

CASE D.

All the Miniatures in this Case are
Lent by E. Joseph, Esq.

1 Miss Farren, afterwards (1797) Countess of Derby. A celebrated actress. *Richard Cosway*, R.A.

2 Portrait of a Lady. *Unknown.*

3 Portrait of a Lady. *Richard Cosway*, R.A.

4 Lady Betty Foster, afterwards Duchess of Devonshire. (See also No. 12, and Case N, No. 7.) *Richard Cosway*, R.A.

5 Portrait of a Lady. *Unknown.*

6 Portrait of a Lady. *James Nixon*, A.R.A.

7 Georgiana, Duchess of Devonshire. (See also No. 12, and Case N, No. 4.) *Richard Cosway*, R.A.

8 Portrait of a Lady. *Richard Cosway*, R.A.

9 Mrs. Robinson—"Perdita." (See also Case N, No. 3.) *Richard Cosway*, R.A.

10 Portrait of a Lady. Signed "I. S." *John Smart.*

11 Portrait of a Lady. *Unknown.*

12 Georgina Spencer and Lady Betty Foster. Both afterwards Duchesses of Devonshire. (See also Nos. 4, 7, and Case N, Nos. 4, 7.) *Nathaniel Hone*, R.A.

13 Portrait of a Lady. *Unknown.*

14 Portrait of a Lady. *Unknown.*

15 Portrait of a Lady. *Unknown.*

CASE E.

All the Miniatures in this Case are
Lent by The Duke of Buccleuch, K.G.

1 Ben Jonson. The poet and dramatist; a friend and companion of Shakespeare; b. 1574; d. 1637. *Isaac Oliver.*

2 Portrait of a Gentleman. (Date 1612.) Ætat. 30. *Nicholas Hilliard.*

3 Lucy Davis, Countess of Huntingdon. *Unknown.*

4 George Villiers, 1st Duke of Buckingham. In armour. Signed. *Peter Oliver.*

5 Catherine de Balzac, Duchess of Lennox. Wife of Esmé Stuart, created D. of Lennox by James VI. (Case L, No. 17). *John Bettes.*

6 Theresia, Lady Shirley. Wife of Sir Robert Shirley. (See also Case L, No. 8.) *Peter Oliver.*

7 Ambrose Dudley, Earl of Warwick. A distinguished soldier and courtier in the reign of Queens Mary and Elizabeth. *Isaac Oliver.*

8 Edward, 17th Earl of Oxford. In armour. Fought against the Armada, A.D. 1588; ætat. 30. *Nicholas Hilliard.*

9 Catherine Carey, Countess of Nottingham (?). The lady who is said to have kept back the ring entrusted to her by the Earl of Essex for Queen Elizabeth, the delivery of which would have saved his life. *Isaac Oliver.*

10 Portrait of the Painter. A.D. 1574; b. 1547; began life as a goldsmith; was appointed goldsmith, carver, and limner to Queen Elizabeth, and continued in the office by James I., with the exclusive privilege to draw and imprint the "Royal Image." *Nicholas Hilliard.*

11 Robert, Earl of Southampton. A.D. 1603; ætat. 26. *Nicholas Hilliard.*

12 Portrait of a Gentleman. (Date 1572.) Signed. *Isaac Oliver.*

13 Alicia Brandon. Wife of the artist. A.D. 1578; ætat. 22. Signed; with inscription, "Alicia Brandon, Nicolai Hilliardi, qui propria manu depinxit, Uxor prima." *Nicholas Hilliard.*

14 Henry, Prince of Wales. (See also Case I, No. 9, and Case H.) *Unknown.*

15 Lucy Harrington, Countess of Bedford. Wife of the 3rd Earl; daughter of John, Lord Harrington. (See No. 22, and Case M, No. 18.) *Unknown.*

16 Lady Arabella Stuart. Famous for her beauty and misfortunes. (See also Case L, Nos. 2, 23, and Case N, No. 21.) *Nicholas Hilliard.*

17 Portrait of a Gentleman. *Unknown.*

18 Portrait of a Lady. *Peter Oliver.*

19 Portrait of a Gentleman. A.D. 1599; ætat. 28. *Nicholas Hilliard.*

20 Thomas, Lord Seymour, of Sudeley. Brother of Lady Jane Seymour, 3rd wife of Henry VIII.; Lord High Admiral under Edward VI.; m. Catherine Parr, widow of Henry VIII.; beheaded for treason, 1549. *Unknown.*

21 Lord Herbert of Cherbury. Statesman and philosopher; b. 1581; wrote 'De Veritate,' &c.; brother of the poet George Herbert; d. 1648. Signed. *Isaac Oliver.*

22 John, Lord Harrington. Father of No. 15; poet; b. 1561; d. 1613. (See also Case M, No. 18.) *Unknown.*

23 Portrait of a Gentleman. (Date 1574.) Ætat. 45. *Nicholas Hilliard.*

24 Thomas, Lord Wentworth. (See also Case M, No. 31.) *Isaac Oliver.*

25 Sir William Drummond of Hawthornden. Scottish poet; b. 1585; d. 1649. Signed. *Isaac Oliver.*

26 Mrs. Holland. Maid of honour to Queen Elizabeth; ætat. 27. *Isaac Oliver.*

27 Portrait of a Gentleman. A.D. 1572. *Nicholas Hilliard.*

CASE F.

All the Miniatures in this Case are
Lent by The Duke of Buccleuch, K.G.

1 Queen Katharine of Arragon. Daughter of Ferdinand II. and Isabella of Spain; 1st wife of Henry VIII.; mother of Queen Mary. (See also Nos. 5, 13, 21, 28.) *Unknown.*

2 Edward VI. (See also Nos. 9, 16, 30.) *From a picture by Holbein.*

3 Portrait of a Lady. Dated 1572. *Nicholas Hilliard.*

4 Queen Elizabeth. (See also Nos. 6, 7, 8, 19, 23, 24.) *Nicholas Hilliard.*

5 Queen Katharine of Arragon. (See also Nos. 1, 13, 21, 28.) *Hans Holbein.*

6 Queen Elizabeth. (See also Nos. 4, 7, 8, 19, 23, 24.) *Nicholas Hilliard.*

7 Queen Elizabeth. (See also Nos. 4, 6, 8, 19, 23, 24.) *Nicholas Hilliard.*

8 Queen Elizabeth. (See also Nos. 4, 6, 7, 19, 23, 24.) *John Bettes.*

9 Edward VI. as a Boy. (See also Nos. 2, 16, 30.) *Hans Holbein.*

10 Henry VIII. (See also Nos. 15, 27.) *Unknown.*

11 Henry VII. (See also No. 12.) A hand is laid upon his heart, with the inscription "A corde cor traho." *Unknown.*

12 Henry VII. (See also No. 11.) Given to Charles I. by Lord Suffolk. *Unknown.*

13 Queen Katharine of Arragon. (See also Nos. 1, 5, 21, 28.) Given to Charles I. by Lord Suffolk. *Unknown.*

14 Queen Mary. Given to Charles I. by Lord Suffolk. *Sir Antonio More.*

15 Henry VIII. (See also Nos. 10, 27.) Given to Charles I. by Lord Suffolk. *Hans Holbein.*

16 Edward VI. (See also Nos. 2, 9, 30.) Given to Charles I. by Lord Suffolk. *Unknown.*

17 Elizabeth of York. Daughter of Edward IV.; called the "White Rose of York"; m. Henry VII. *John Hoskins.*

18 Queen Anne Boleyn. 2nd wife of Henry VIII.; beheaded 1536. *John Hoskins.*

19 Queen Elizabeth. (See also Nos. 4, 6, 7, 8, 23, 24.) *Nicholas Hilliard.*

The miniatures from 12 to 19 belonged to Charles I.; they, as well as the black frame which contains them, are described in Vertue's catalogue of the Royal Collection: the frame bears the mark "C. R."

20 Queen Catherine Howard. Inscribed with her name. (See also No. 22, and Case I, No. 3.) *Unknown.*

21 Queen Katharine of Arragon. Holding a monkey. (See also Nos. 1, 5, 13, 28.) *Unknown.*

22 Queen Catherine Howard. (See also No. 20, and Case I, No. 3.) After *Holbein.*

23 Queen Elizabeth when Princess. (See also Nos. 4, 6, 7, 8, 19, 24.) *Nicholas Hilliard.*

24 Queen Elizabeth. (See also Nos. 4, 6, 7, 8, 19, 23.) *Isaac Oliver.*

25 Portrait of the Painter. B. 1495; came to England, 1526; d. 1543. (See also No. 29.) Signed "H. H." and dated 1543, ætat. 45. *Hans Holbein.*

26 Mary, Queen of Scots. (See also Case I, No. 1.) *Bernard Lens.*

27 Henry VIII. (See also Nos. 10, 15.) *From a picture by Holbein.*

28 Queen Katharine of Arragon. (See also Nos. 1, 5, 13, 21.) *Hans Holbein.*

29 Hans Holbein. (See also No. 25.) *Unknown.*

30 Edward VI. (See also Nos. 2, 9, 16.) *Unknown.*

CASE G.

All the Miniatures in this Case are
Lent by The Duke of Buccleuch, K.G.

1 Sir Edward Spragg. Distinguished naval commander; drowned 1673, in action with Van Tromp. Signed. *Lewis Crosse.*

2 Prince Rupert. (See also Case Q, No. 19, and Oil Paintings, No. 228.) *Samuel Cooper.*

3 Samuel Butler. Author of 'Hudibras.' Signed. *Samuel Cooper.*

4 Duke of Monmouth. (See also Case I, No. 12, and Case Q, No. 9.) *Richard Gibson.*

5 Duke of Newcastle. (See Case M, No. 17.) *Unknown.*

6 Charles I. Set in a gold ring. (See also Case I, No. 14.) *Unknown.*

CASE H.

Lent by The Duke of Buccleuch, K.G.

Henry, Prince of Wales. A drawing in crayon, washed with colour. Signed "Oliver." (See also Case E, No. 14, and Case I, No. 9.) *Isaac Oliver.*

CASE I.

All the Miniatures in this Case are
Lent by H.M. The Queen.

1 Mary Stuart, Queen of Scots. (See Case F, No. 26.) Her first husband was Francis II. of France (No. 2). This miniature is described by Van der Doort in his catalogue of the pictures of Charles I. *François Clouet*, called *Janet.*

2 Francis II. of France. Married Mary Stuart of Scotland, 1558 (No. 1); d. 1560. *François Clouet*, called *Janet.*

3 Catherine Howard. Daughter of Thomas Howard, 3rd Duke of Norfolk, the patron of Holbein; was the 5th wife of Henry VIII. (See also Case F, Nos. 20, 22.) *Hans Holbein.*

4 Henry Grey, Duke of Suffolk. M. Lady Frances Brandon, daughter of Charles, Duke of Suffolk, and niece of Henry VIII.; father of Lady Jane Grey; beheaded on Tower Hill, Feb. 13, 1554. This miniature is described by Van der Doort in his catalogue of the pictures of Charles I. *Hans Holbein.*

5 Charles Brandon, Duke of Suffolk. M., as his 3rd wife, the Princess Mary, 2nd sister of Henry VIII. This miniature is described by Van der Doort in his catalogue of the pictures of Charles I. *Hans Holbein.*

6 Portrait of the Painter. B. 1556; was a pupil of Hilliard, and studied under Zucchero; attained great eminence as a miniature painter; d. about 1617. *Isaac Oliver.*

7 Queen Henrietta Maria. Wife of Charles I. *Isaac Oliver.*

8 Sir Philip Sidney. The famous soldier, poet, and statesman; son of Sir Henry Sidney; b. 1554; d. of wounds received at the battle of Zutphen, 1586. (See also Case L, No. 11.) Engraved by Vertue as a frontispiece to the Sidney papers. *Isaac Oliver.*

9 Henry, Prince of Wales. Eldest son of James I. and Anne of Denmark; b. 1594; d. 1612. This miniature is described by Van der Doort in his catalogue of the pictures of Charles I. (See also Case E, No. 14, and Case H.) *Isaac Oliver.*

10 Elizabeth, Queen of Bohemia. Daughter of James I. and Anne of Denmark; b. 1596; m. 1613, Frederick V., Elector Palatine, afterwards King of Bohemia; was called the "Queen of Hearts" for her grace and beauty; d. 1662. *Peter Oliver.*

11 George Monk, Duke of Albemarle. B. 1608; the distinguished commander in the civil wars; d. 1670. (See also Case A, Nos. 5, 13.) *Samuel Cooper.*

12 James, Duke of Monmouth. A natural son of Charles II. and Lucy Walters (Case C, No. 1); b. 1649; claimed the throne on the death of Charles II., and invaded England, but was defeated and taken prisoner at Sedgemoor, and beheaded on Tower Hill ten days after, 1685. (See also Case G, No. 4, and Case Q, No. 9.) *Samuel Cooper.*

13 Queen Catherine of Braganza. Daughter of John IV. of Portugal; m. 1662, Charles II.; d. 1705. *Samuel Cooper.*

14 Charles I. (See also Case G, No. 6.) *John Hoskins.*

15 Lucius Cary, Viscount Falkland. The celebrated soldier, author, and statesman; b. 1610; son of Henry, 1st Viscount; killed at the battle of Newbury, 1643. (See also Case M, No. 10.) *John Hoskins.*

CASE J.

Lent by The Duke of Buccleuch, K.G.

The Children of Charles I.:—Charles, Prince of Wales; Princess Mary; James, Duke of York. *Samuel Cooper*, after *Vandyck*.

CASE K.

All the Miniatures in this Case are
Lent by The Duke of Buccleuch.

1 Elizabeth, 2nd daughter of Oliver Cromwell; m. John Claypole. Signed. and dated 1653. (See also Case C, No. 16.) *Samuel Cooper.*

2 Oliver Cromwell. (See also Case A, Nos. 3, 12, and Case Q, No. 16.) *Samuel Cooper.*

3 Elizabeth Cromwell. Wife of the Protector. Signed, and dated 1651. *Samuel Cooper.*

At the top of the case are a pair of sleeve-links belonging to Oliver Cromwell; and below are three copper coins of his Protectorate.

CASE L.

All the Miniatures in this Case are
Lent by The Duke of Buccleuch, K.G.

1 Thomas Egerton, Lord Ellesmere. An eminent statesman and lawyer; b. 1540; Lord Chancellor, 1603; created Viscount Brackley; d. 1617. *Thomas Bettes.*

2 Lady Arabella Stuart. (See also No. 23, Case E, No. 16, and Case N, No. 21.) Signed. *Peter Oliver.*

3 Portrait of a Lady. Dated 1608 (æt. 19). Holding a dagger; inscribed with the motto "Si pergis pereo." *Nicholas Hilliard.*

4 Sir Thomas More. Lord High Chancellor under Henry VIII.; beheaded 1535. After *Holbein.*

5 Anne Clifford, Countess of Dorset, Pembroke, and Montgomery. Renowned for her charity and liberality; daughter of No. 6; b. 1590; d. 1675. *Isaac Oliver.*

6 George Clifford, 3rd Earl of Cumberland. B. 1558; was Queen's champion under Queen Elizabeth; father of No. 5; d. 1605. Large full-length, in costume for a tournament, with the Queen's glove in his hat.
Nicholas Hilliard.

7 Richard Hilliard. Father of the painter. Inscribed "1577, æt. suæ 58."
Nicholas Hilliard.

8 Theresia, Lady Shirley. Said to have been a Persian princess; given to Sir Robert Shirley by the Shah, and brought by him to the court of James II. in 1612. (See also Case E, No. 6.) *Isaac Oliver.*

9 Frances, Countess of Essex. *Isaac Oliver.*

10 Group of Ladies. Full length, in various costumes.
In the manner of *Hollar.*

11 Sir Philip Sidney. (See also Case I, No. 8.) *Nicholas Hilliard.*

12 Thomas Howard, Viscount Bindon. Son of Thomas, Duke of Norfolk. Inscribed with his name. *Isaac Oliver.*

13 Edward Seymour, Duke of Somerset. Called the Protector. Brother of Queen Jane Seymour; beheaded for treason, 1552. Round the portrait is inscribed "EDWARDE DUKE OF SOMERSET + ANNO DOMINI + 1560. N. H."
Nicholas Hilliard.

14 Lucy Percy, Countess of Carlisle. Daughter of Henry, 9th Earl of Northumberland; wife of James Hay, Earl of Carlisle. (See also Case B, No. 4, and Case N, No. 14.) *Unknown.*

15 Portrait of a Gentleman. Inscribed "A.D. 1601, æt. suæ 62."
Unknown.

16 Sir John Clench. Baron of the Exchequer. Signed with monogram, and dated 1583. *Isaac Oliver.*

17 Esmé, 1st Duke of Lennox. *Unknown.*

18 Francis, Lord Bacon. Lord Chancellor under James I. Round the portrait is inscribed "Anno Domini, 1620, ætatis suæ 60," the year after the publication of the 'Novum Organon.' *Unknown.*

19 Frances Howard, Duchess of Richmond and Lennox. Daughter of Thomas Howard, Viscount Bindon (No. 12); celebrated for her beauty and vanity; m. as her third husband, Ludovick, 2nd Duke of Richmond, eldest son of No. 17. *Isaac Oliver.*

20 Robert Dudley, Earl of Leicester. Favourite of Queen Elizabeth. Large full-length, inscribed with name, and date of his death, 1588.
Isaac Oliver.

21 Robert Devereux, 2nd Earl of Essex. Favourite of Queen Elizabeth.
Isaac Oliver.

22 Portrait of a Lady. *Isaac Oliver.*

23 Lady Arabella Stuart. (See also No. 2, Case E, No. 16, and Case N, No. 21.) *Nicholas Hilliard.*

24 Edward, 3rd Duke of Lennox. *Unknown.*

25 Catherine Carey, Countess of Nottingham. (See also Case E, No. 9.) *Nicholas Hilliard.*

26 Mary Sidney, Countess of Pembroke. The accomplished sister of Sir Philip Sidney (No. 11), to whom he dedicated his 'Arcadia'; d. 1621. *Nicholas Hilliard.*

CASE M.

All the Miniatures in this Case are
Lent by The Duke of Buccleuch, K.G.

1 Philip Herbert, Earl of Pembroke and Montgomery. (See also No. 7.) *John Hoskins*, jun.

2 General Davison. Signed, and dated 1646. *John Hoskins*, jun.

3 Montagu, Earl of Lindsay. In armour. Signed, and dated 1638. *John Hoskins*, jun.

4 Thomas Wriothesley, Earl of Southampton. A devoted adherent of Charles I., one of the four who bore him to his burial; d. 1667. (See also No. 14.) Signed and dated. *Peter Oliver.*

5 Sir John Suckling. Royalist, soldier, and poet; served under Gustavus Adolphus; tried to rescue Strafford from the Tower; d. 1641. (See also No. 16.) Signed. *John Hoskins*, jun.

6 Charles, Lord Herbert. In armour. Son of the 4th Earl of Pembroke and Montgomery. (See Nos. 1, 7, 28.) *Samuel Cooper.*

7 Philip Herbert, Earl of Pembroke and Montgomery. (See also No. 1.) *Unknown.*

8 James II., when Duke of York. (See also Case O, No. 2.) *Samuel Cooper.*

9 John Digby, Earl of Bristol. Ambassador in Spain under James I.; took the Royalist side in the civil war; d. 1653. (See also Case Q, No. 15.) Signed, and dated 1642. *John Hoskins*, jun.

10 Lucius Cary, Lord Falkland. (See also Case I, No. 15.) Signed. *Samuel Cooper.*

11 Portrait of a Lady. Signed "S. C." *Samuel Cooper.*

12 Charles Lennox, Duke of Richmond. Natural son of Charles II. and Louise de Kerhouël, Duchess of Portsmouth; b. 1672; d. 1723. In armour. *Unknown.*

13 John Oldham. Satirie poet; b. 1653; d. 1683. *Unknown.*

14 Thomas, Earl of Southampton. (See also No. 4.) *Unknown.*

15 Henry, Duke of Gloucester. Son of Charles I. (See also No. 33.) Signed, and dated 1655. *Samuel Cooper.*

16 Sir John Suckling. In armour. (See also No. 5.) *John Hoskins*, jun.

17 William Cavendish, Duke of Newcastle. Large full-length. (See also Oil Paintings, No. 50.) *Samuel Cooper*, after *Vandyck.*

18 John, Lord Harrington. Tutor to the Princess Elizabeth, daughter of James I.; ætat. 19. (See also Case E, No. 22.) *Isaac Oliver.*

19 Mary Cromwell, Countess of Falconberg. 3rd daughter of Oliver Cromwell; noted for her wit and beauty; m. Thomas, Viscount Belasyse, created Earl of Falconberg by William III.; favoured the restoration of Charles II. *Samuel Cooper.*

20 Portrait of a Gentleman. *Unknown.*

21 Robert, Viscount Dunbar. m. Mary, daughter of John, Lord Belasyse. (No. 26.) *Unknown.*

22 James Graham, Marquis of Montrose. A devoted adherent of the Royalist cause in Scotland; executed at Edinburgh, 1650. *Samuel Cooper.*

23 Portrait of a Gentleman. Signed. *Samuel Cooper.*

24 Sir Theodore Turquet de Mayerne. Physician and chemist; b. at Geneva, 1573; physician to Henri IV., James I., Charles I. and II.; assisted his countryman, Jean Petitot, the miniature painter, to prepare colours for his miniatures; d. 1655. *Unknown.*

25 Sir Kenelm Digby. The distinguished soldier, scholar, and courtier; b. 1603; d. 1665. *Peter Oliver.*

26 John, Lord Belasyse. 2nd son of Thomas, 1st Viscount Falconberg; a very distinguished leader of the Royalist forces in the civil war; created Lord Belasyse of Worlaby; First Lord of the Treasury under James II.; d. 1689. *Samuel Cooper.*

27 William Laud. Archbishop of Canterbury; impeached by the Long Parliament, and beheaded, January 10, 1645. *Unknown.*

28 Charles, Lord Herbert. (See also No. 6.) After *Cooper.*

29 Robert Pierpoint, Earl of Kingston. Adherent of Charles I.; killed 1643. After *Vandyck.*

30 George Calvert, Earl of Baltimore. Secretary of State, 1618. Signed. *Peter Oliver.*

31 Thomas Wentworth, Earl of Strafford. The celebrated statesman; impeached, and beheaded, 1641. (See also Case E, No. 24.) *Unknown.*

32 Portrait of a Gentleman. (Time of the Commonwealth.) *Unknown.*

33 Henry, Duke of Gloucester. Signed, and dated 1654. (See also No. 15.) *Samuel Cooper.*

CASE N.

All the Miniatures in this Case are
Lent by The Earl of Wharncliffe.

1 Madame Storace. *W. Grimaldi.*

2 H.R.H. The Princess Amelia. Youngest daughter of George III. *Richard Cosway*, R.A.

3 Mrs. Robinson—"Perdita." Actress and writer; d. 1800. (See also Case D, No. 9.) *Richard Cosway*, R.A.

4 The Duchess of Devonshire. (See also Case D, Nos. 7, 12.) *Richard Cosway*, R.A.

5 Queen Anne of Denmark. Wife of James I.; b. 1574; d. 1619. *Unknown.*

6 Mrs. E. W. Montagu. *Unknown.*

7 Lady Elizabeth Foster. Afterwards Duchess of Devonshire. (See also Case D, No. 4.) *Richard Cosway*, R.A.

8 Maria Josepha. Daughter of Frederick Augustus, King of Poland, and wife of the Dauphin, son of Louis XV. *Luca Sicardi.*

9 Portrait of a Lady. *Charles Chasselat.*

10 Marie Thérèse de Savoie Carignan, Princesse de Lamballe. The faithful friend of Marie Antoinette; b. 1749; murdered during the French Revolution, 1792. (See also Case B, No. 8.) *Hallé.*

11 Madame de Genlis. The celebrated French writer; b. 1746; d. 1830. *Unknown.*

12 Hon. Mrs. J. Stuart Wortley Mackenzie. *Richard Cosway*, R.A.

13 Portrait of a Lady. *Richard Cosway*, R.A.

14 Lucy Percy, Countess of Carlisle. (See also Case B, No. 4, and Case L, No. 14.) Signed. *John Hoskins.*

15 Madame Angelina Catalani. The celebrated singer; b. 1782; d. 1849. Signed. *Saint.*

16 Françoise Athenaise, Marquise de Montespan. Mistress of Louis XIV.; b. 1641; d. 1707. *Unknown.*

17 Jeanne Antoinette Poisson, Marquise de Pompadour. Mistress of Louis XV.; b. 1720; d. 1764. *Madame Valiayer Coster*, after *Boucher.*

18 Lady Franklin. *Samuel Cooper.*

19 Portrait of a Lady. *Richard Cosway*, R.A.

20 Portrait of a Lady. *Richard Cosway*, R.A.

21 Lady Arabella Stuart. (See Case E, No. 16, and Case L, Nos. 2, 23.) *Unknown.*

22 Hortense Mancini, Duchesse de Mazarin. Niece of the celebrated Cardinal Mazarin; b. 1646; d. 1699. Inscribed "Mme. La Du . . . Mazari." On the back is written "Lespinière." *Lespinière.*

23 Henry IV. of France. B. 1553; assassinated 1610. *Unknown.*

CASE O.

The Miniatures in this Case are lent by different Owners, as specified under the title of each.

1 Mrs. Francillon.
Major Newbury. *Richard Cosway*, R.A.

2 James II., æt. 19. (See also Case M, No. 8.)
J. W. Safe, Esq. *Samuel Cooper.*

3 Lady Hamilton. Wife of Sir William Hamilton, and friend of Nelson. (See Oil Paintings, No. 35.)
J. H. Anderdon, Esq. *Richard Cosway*, R.A., after *Romney.*

4 Lady Hampson.
Hon. S. Ponsonby-Fane, C.B. *Richard Cosway*, R.A.

5 Lady Penelope Compton. (Afterwards m. Sir John Nicholas.) Daughter of 2nd Earl of Northampton.
Duke of Buccleuch, K.G. *Samuel Cooper.*

6 Portrait of a Lady.
G. Richmond, Esq., R.A. *Richard Cosway*, R.A.

7 Portrait of a Lady.
Earl of Home. *Richard Cosway*, R.A.

8 Charles, Earl of Dalkeith; and Lord Henry, afterwards Lord Montagu. Sons of Henry, Duke of Buccleuch.
Earl of Home. *Richard Cosway*, R.A.

9 Robert Spencer, 2nd Earl of Sunderland. Secretary of State and Lord Chamberlain to William III. In armour. D. 1702. Signed.
Duke of Buccleuch, K.G. *Nathaniel Dixon.*

10 Major Peirson. Fell in the gallant defence of Jersey against the French, 1780. (Nos. 1, 11, 12, 13, 26 are sisters of the above.)
Major Newbury. *Richard Cosway*, R.A.

11 Mrs. Anstey Calvert.
Major Newbury. *Richard Cosway*, R.A.

12 Mrs. Metcalfe Marwood.
Major Newbury. *Richard Cosway*, R.A.

13 Mrs. Webber.
Major Newbury. *Richard Cosway*, R.A.

14 Portrait of a Gentleman.
Alfred Morrison, Esq. *Sir David Wilkie*, R.A.

15 The Painter's Brother.
Alfred Morrison, Esq. *Sir David Wilkie*, R.A.

16 Mary, 2nd Lady Holland.
J. H. Anderdon, Esq. *Ozias Humphrey*, R.A.

17 Walter Devereux, Earl of Essex. Father of the favourite. Signed.
Duke of Buccleuch, K.G. *John Hoskins.*

18 The Earl of Elgin.
Lady Lucy Grant. *Richard Cosway*, R.A.

19 Admiral Sir Charles Saunders, K.B.
Hon. S. Ponsonby-Fane, C.B. *John Smart.*

20 Jane, wife of the 10th Earl of Westmoreland.
Hon. S. Ponsonby-Fane, C.B. *Richard Cosway*, R.A.

21 John, 10th Earl of Westmoreland. (See also Case P, No. 19.)
Hon. S. Ponsonby-Fane, C.B. *Richard Cosway*, R.A.

22 Henry Rich, Earl of Holland. Royalist; Ambassador to France; executed 1649. Signed.
Duke of Buccleuch, K.G. *John Hoskins*, jun.

23 Sarah Jennings, afterwards Duchess of Marlborough. (See also No. 27, and Case C, No. 6.) Signed.
Duke of Buccleuch, K.G. *Lewis Crosse.*

24 Lady Harriet Cunninghame. Daughter of William, 13th Earl of Glencairn; afterwards m. Sir Alexander Don, Bart.
Earl of Home. *Richard Cosway*, R.A.

25 Portrait of a Lady.
G. Richmond, Esq., R.A. *Richard Cosway*, R.A.

26 Caroline, afterwards Marchioness of Queensberry; and Harriet, afterwards Marchioness of Lothian. Daughters of Henry, 3rd Duke of Buccleuch.
Earl of Home. *Richard Cosway*, R.A.

27 John Churchill, Duke of Marlborough. Fought at Blenheim, 1704; d. 1722. In armour. (See also Case A, No. 22.)
Duke of Buccleuch, K.G. *Unknown.*

28 Mrs. Tinling.
Major Newbury. *Richard Cosway*, R.A.

29 James VI. of Scotland.
Earl of Home. *Unknown.*

30 John, Duke of Montagu. In armour. Signed with monogram, and dated 1720.
Earl of Home. *Bernard Lens.*

31 Ambrose (?) Holbecke. Signed.
Earl of Home. *John Hoskins.*

CASE P.

All the Miniatures in this Case are
Lent by Jeffery Whitehead, Esq.

1 Miss May Palmer, afterwards Marchioness of Thomond. A niece of Sir Joshua Reynolds. *Unknown.*

2 Portrait of a Gentleman. French; 18th century. *Keman.*

3 Miss Gunning. *Richard Cosway*, R.A.

4 William Hayley. An eminent writer in prose and verse; b. 1745; wrote a life of Cowper; d. 1820. Painted 1774. *Jeremiah Meyer*, R.A.

5 Lady Holland. *Richard Cosway*, R.A.

6 Anne, Countess of Mornington. Daughter of Arthur Hill, 1st Viscount Dungannon; m. 1st Earl of Mornington; was the mother of the 1st Duke of Wellington; d. 1831. *Henry Edridge*, A.R.A.

7 Portrait of a Lady. Signed "R. Cosway, 1800." *Richard Cosway*, R.A.

8 Portrait of a Lady. Signed and dated, "J. S. 1779." *John Smart.*

9 Edward Pellew, Viscount Exmouth. A distinguished admiral; created Viscount Exmouth after the bombardment of Algiers, 1816; d. 1833. *John Smart.*

10 Granville Sharp, Esq. The well-known advocate of the abolition of slavery; b. 1735; d. 1813. (See Oil Paintings, No. 27.) *Unknown.*

11 Portrait of a Gentleman. Signed and dated, "N. P. 1786." *Nathaniel Plimer.*

12 William Meyer (aged 10). Son of the painter. Painted 1788. *Jeremiah Meyer*, R.A.

13 Portrait of a Gentleman. *Richard Cosway*, R.A.

14 Portrait of a Lady. Signed and dated, "J. S. 1782." *John Smart.*

15 Lady Elizabeth Fortescue. *Barnard.*

16 Mrs. Siddons. Sarah Kemble, the famous tragic actress; b. 1755; d. 1831. *William Hamilton*, R.A.

17 Colonel Montalbert. Signed and dated, "J. S. 1771." *John Smart.*

18 Captain H. Seymour. *Richard Cosway*, R.A.

19 John, 10th Earl of Westmoreland. B. 1759 d. 1841. (See also Case O, No. 21.) *Richard Cosway*, R.A.

20 George Colman the Younger. The celebrated wit and dramatist; b. 1762; d. 1836. *Richard Cosway*, R.A.

21 Portrait of a Lady. *Richard Cosway*, R.A.

22 Hon. George de Grey. *Richard Cosway*, R.A.

23 Charles, 1st Marquis of Cornwallis. Son of Charles, 1st Earl; b. 1738; commanded the English forces in America during the rebellion; afterwards Governor-General of India, where he died, 1805. Signed and dated, "J. S. 1792." *John Smart.*

24 Portrait of a Gentleman. *Unknown.*

25 Miss Gunning. *Richard Cosway*, R.A.

26 Portrait of a Gentleman. Signed, and dated 1788. *John Smart.*

27 Portrait of a Lady. Signed and dated, "G. S. 1749." *Gervase Spencer.*

CASE Q.

All the Miniatures in this Case are
Lent by Alfred Morrison, Esq.

1 Charles II. of Spain. B. 1661; d. 1700. *Unknown.*

2 Prince Charles Edward, "The Young Pretender." B. 1720; d. 1788. In armour. *Sir Robert Strange.*

3 André Marie Chenier. French poet; wrote an ode to Charlotte Corday; b. 1762; executed 1794. Signed. *Dumont.*

4 Portrait of a Lady. Wife of No. 23. Painted 1787. *John Smart.*

5 Portrait of a Gentleman. *Gainsborough* (attributed to).

6 Portrait of a Gentleman. *Unknown.*

7 Henri de la Tour d'Auvergne, Vicomte de Turenne. In armour. (See also No. 18.) Signed "D. M." *Unknown.*

8 Elizabeth of France, 3rd Wife of Philip II. of Spain. *Sir Antonio More* (attributed to).

9 James, Duke of Monmouth. In armour. (See also Case I, No. 12, and Case G, No. 4.) *Jean Petitot.*

10 Henry Cromwell (supposed to be). 4th son of Oliver Cromwell; b. 1628; d. 1675. In armour. *Samuel Cooper.*

11 Portrait of a French Lady. *Unknown.*

12 Louis XVI. Signed, and dated 1779. *Luca Sicardi.*

13 Charles Maurice de Talleyrand-Périgord, Prince of Benevento. The celebrated French statesman and diplomatist; b. 1754; d. 1838. *French.*

14 Honoré Gabriel Riquette, Comte de Mirabeau. The famous French orator and writer; b. 1749; d. 1791. *Dumont.*

15 John Digby, 1st Earl of Bristol (supposed to be). (See Case M, No. 9.) *Spanish.*

16 Oliver Cromwell. (See also Case K, No. 2, and Case A, Nos. 3, 12.) *Samuel Cooper.*

17 Louis de Bourbon, Prince de Condé. Called the "Great Condé"; b. 1621; d. 1686. *Jean Petitot.*

18 Henri de la Tour d'Auvergne, Vicomte de Turenne. The celebrated French general; b. 1611; killed 1675. (See also No. 7.) *Jean Petitot.*

19 Prince Rupert. (See also Case G, No. 2, and Oil Paintings, No. 228.) In armour. *Jean Petitot.*

20 Lettice, or Letitia, Viscountess Falkland. Daughter of Richard Morrison, Esq.; wife of the celebrated Lucius Cary, Viscount Falkland; b. about 1611; d. 1646. (See Case I, No. 15.) Signed. *Nicholas Hilliard.*

21 Henry St. John, 1st Viscount Bolingbroke. The famous statesman and writer under Queen Anne and George I.; b. 1678; d. 1751. *Unknown.*

22 Marie Antoinette. Queen of Louis XVI. Signed, and dated 1787. *Luca Sicardi.*

23 An English General. Signed. Painted 1786. *John Smart.*

24 Sir Robert Walpole, 1st Earl of Orford. The celebrated statesman; b. 1676; d. 1745. *William Hogarth* (attributed to).

25 Charles II. In armour. *Spanish.*

26 Portrait of the Painter. The famous Spanish artist; b. 1618; d. 1685. *Bartolomé Estéban Murillo.*

27 Don John of Austria. Natural son of the Emperor Charles V.; a famous general; b. 1545; d. 1578. *Unknown.*

28 Portrait of a Queen of Spain. *Diego Velasquez* (attributed to).

29 Portrait of a Spanish Nobleman. *Unknown.*

30 Antoine Pierre Joseph Barnave. French statesman and advocate; b. 1761; president of the National Assembly, 1790; executed 1793. *Unknown.*

GALLERY No. VII.—*continued.*

DRAWINGS—1-108.

The descriptions of the Drawings have in some instances been supplied by the owners. In the case of the Drawings lent from the University Galleries by the University of Oxford, the descriptions have been taken from Mr. J. C. Robinson's Catalogue, to which the reader is referred for fuller particulars respecting them.

LENT BY	ARTIST.
1 A Reception at Court. Pen and bistre, slightly washed.	
Duke of Devonshire, K.G.	Federigo Zuccheri.
2 Study of a Tree. Pen and bistre.	
Duke of Devonshire, K.G.	Annibale Caracci.

LENT BY ARTIST.

3 A Woman sitting in the centre of a room. Pen and bistre.
Duke of Devonshire, K.G. **Annibale Caracci.**

4 Frieze of Acanthus Leaves, &c. Pen and bistre, washed, on tinted paper.
Duke of Devonshire, K.G. **Polidoro da Caravaggio.**

5 Christ and His Disciples worshipped by a crowd of people. Pen and bistre, washed, and heightened with white. (See also No. 81.)
Duke of Devonshire, K.G. **Parmigiano.**

6 Landscape, with large tree and figures. Pen and bistre.
J. P. Heseltine, Esq. **Agostino Caracci.**

7 Head of a Man. Turned to the right; full beard and cap; on the left is written, in Titian's own handwriting, "barba rosa, occhi chiari." Signed "TITIANVS F." Black chalk.
Duke of Devonshire, K.G. **Titian.**

8 Landscape, with the Virgin, Infant Saviour, and St. John—two cherubim floating in the air above. Red chalk, pen and bistre, washed.
Jeffery Whitehead, Esq. **Guido Reni.**

9 The Calling of the Disciples. Pen and bistre, washed.
Duke of Devonshire, K.G. **Domenichino.**

10 Virgin and Child. Pen and bistre.
Duke of Devonshire, K.G. **Annibale Caracci.**

11 Visitation of the Virgin to St. Elizabeth. Red chalk, pen and bistre, washed, and heightened with white.
W. H. Safe, Esq. **Benedetto Luti.**

12 Landscape: banks of a river. Pen and bistre.
Duke of Devonshire, K.G. **Annibale Caracci.**

13 Virgin and Child, and St. Joseph. Red chalk, pen and bistre, washed, and heightened with white.
Duke of Devonshire, K.G. **Federigo Baroccio**

LENT BY ARTIST.

14 Study for the Figure of Liberality, in the picture belonging to Earl Spencer; she holds a vase in one hand, and a wand in the other. Red chalk.
Edward J. Poynter, Esq., R.A. **Guido Reni.**

15 Four Females robing. Pen and sepia.
Jeffery Whitehead, Esq. **Guercino.**

16 The Virgin bestowing her Benediction upon SS. Matthew and Mark. Pen and bistre, on greenish paper, washed, and heightened with white.
Jeffery Whitehead, Esq. **Domenichino.**

17 Figure of a Boy. Black chalk, heightened with white.
Duke of Devonshire, K.G. **Annibale Caracci.**

18 A Dog. Pen and bistre.
Earl of Leicester, K.G. **Annibale Caracci.**

19 Undraped Figure of a Man. Red chalk.
Duke of Devonshire, K.G. **Annibale Caracci.**

20 Landscape. Pen and bistre, washed.
Earl of Leicester, K.G. **Pietro da Cortona.**

21 The Circumcision. Finished drawing for a large picture. Pen and bistre, washed, and heightened with white.
Duke of Devonshire, K.G. **Giulio Romano.**

22 The Last Communion of St. Jerome: study for the picture in the Pinacoteca at Bologna. Black chalk, on greenish-coloured paper, heightened with white.
Duke of Devonshire, K.G. **Agostino Caracci.**

23 A Repast. Pen and bistre, washed, and heightened with white.
Duke of Devonshire, K.G. **Giulio Romano.**

24 Cherubs: Etched by Guido. Red chalk, pen and bistre.
F. Seymour Haden, Esq. **Luca Cambiaso.**

LENT BY ARTIST.

25 Landscape, with large trees. Red chalk.
Earl of Leicester, K.G. Domenichino.

26 Virgin and Child, in act of blessing. Pen and bistre, washed.
Duke of Devonshire, K.G. Giulio Romano.

27 Joseph and his Brethren. Pen and sepia, heightened with white.
Earl of Leicester, K.G. Michelangelo da Caravaggio.

28 Figure of the Dawn: tomb of Lorenzo de' Medici. Finished drawing with the silver point.
James Knowles, Esq. Michel Angelo.

29 St. George and the Dragon. Pen and bistre.
J. P. Heseltine, Esq. Bartolomeo Passerotti.

30 St. John the Evangelist. Pen and bistre, washed, and heightened with white.
Edward J. Poynter, Esq., R.A. Perino del Vaga.

31 Landscape. Red chalk.
Earl of Leicester, K.G. Domenichino.

32 Death of a Saint. Pen and bistre, washed, and heightened with white.
Earl of Leicester, K.G. Francesco Vanni.

33 Centaur carrying off a Woman, attacked by an archer. Pen and bistre, washed; said to be heightened by Rubens.
Duke of Devonshire, K.G. Giulio Romano.

34 Jupiter and Juno reposing on a couch, attended by Cupids. Finished drawing: indian ink, heightened with white.
J. P. Heseltine, Esq. Gianfrancesco Penni.

35 Study for a Female Figure holding a vase. Black and red chalk.
Edward J. Poynter, Esq., R.A. Ludovico Caracci.

36 Massacre of the Innocents. Pen and bistre.
Duke of Devonshire, K.G. Baccio Bandinelli.

LENT BY ARTIST.

37 Figure of a Woman holding a vase. Black chalk, heightened with white.
F. T. Palgrave, Esq. **Fra Bartolommeo.**

38 Descent from the Cross. Black chalk, slightly washed, and heightened with white.
Earl of Leicester, K.G. **Daniele da Volterra.**

39 Figure of a Man, and small sketch of a woman: study after Michel Angelo's statue of "David." Signed "baccio bandinelli." Pen and bistre.
Duke of Devonshire, K.G. **Baccio Bandinelli.**

40 A Figure, draped and hooded, seen from the back: sketch of a female in profile. Pen and bistre.
James Knowles, Esq. **Donatello.**

41 Constantine defeating the army of Maxentius under the walls of Rome. Pen and bistre, washed.
Jeffery Whitehead, Esq. **Taddeo Zuccheri.**

42 Sketch for a Fountain: Neptune standing on a shell, supported by a satyr and dolphins. Pen and bistre.
Edward J. Poynter, Esq., R.A. **Benvenuto Cellini.**

43 A young Man leading four horses. Pen and bistre, washed.
Duke of Devonshire, K.G. **Giulio Romano.**

44 Figure of an old Man. Black chalk, heightened with white.
Duke of Devonshire, K.G. **Giulio Romano.**

45 A Roman Sacrifice. Pen and bistre.
Duke of Devonshire, K.G. **Polidoro da Caravaggio.**

46 Virgin and Child, and Angel. Pen and bistre.
Edward J. Poynter, Esq., R.A. **Fra Bartolommeo.**

47 Study for a Male Figure partly draped, perhaps for the "Prodigal Son." Pen and washed bistre.
Edward J. Poynter, Esq., R.A. **Jacopo da Pontormo.**

LENT BY ARTIST.

48 Head of a Man. Silver point, on pink-coloured paper, heightened with white.
Alfred Morrison, Esq. **Florentine School.**

49 Virgin and Child. Pen and bistre.
F. T. Palgrave, Esq. **Donatello.**

50 Four Saints. Copied from Mantegna's altar-piece in the Church of St. Zeno at Verona. Pen and bistre.
Duke of Devonshire, K.G. **Perino del Vaga.**

51 Angels crowning the Virgin, with other figures. Pen and bistre, heightened with white, on red paper.
J. P. Heseltine, Esq. **Fra Bartolommeo.**

52 Figure of an Angel. Silver point, heightened with white. (On the reverse is study for a figure in a fresco at the library of the cathedral at Siena.)
J. P. Heseltine, Esq. **Pinturicchio.**

53 Sketch for frescoes in the chapel of Pope Nicholas in the Vatican, representing different events in the lives of St. Stephen and St. Lawrence. Pen and bistre.
H.M. The Queen. **Fra Angelico.**

54 Head of an old Man. Silver point on greyish paper, heightened with white.
Duke of Devonshire, K.G. **Daniele da Volterra.**

55 Four Female Figures dancing. From a portion of the picture "Venus and Mars on Parnassus" in the Louvre. Pen and bistre.
John D. Crace, Esq. **Italian, 15th Century.**

56 Head of a Man. Silver point drawing, heightened with white.
Duke of Devonshire, K.G. **Italian, 15th Century.**

57 Head of a young Man. Silver point on brownish paper, heightened with white.
H.M. The Queen. **Fra Angelico.**

58 Judith and Holofernes. Inscribed "Andreas Mantinia, mccclxxii–iv." Engraved by Moretto. Pen and bistre, washed.
Duke of Devonshire, K.G. **Giulio Romano** (attributed to).

LENT BY ARTIST.

59 Men in Armour. Pen and bistre. A drawing of a similar composition in the Louvre is ascribed to Pinturicchio.
J. P. Heseltine, Esq. **Perugino.**

60 A Fête Champêtre. Pen and bistre, washed. Dated 1534.
Duke of Devonshire, K.G. **Titian** (attributed to).

61 Three nude Figures. Red chalk.
Edward J. Poynter, Esq., R.A. **Domenico Beccafumi.**

62 A Procession at Venice. Red chalk, pen and bistre.
Duke of Devonshire, K.G. **Giovanni Bellini.**

63 Two Figures, one lying down, the other standing. Red chalk.
Duke of Devonshire, K.G. **Domenico Beccafumi.**

64 Interior of a Cloister, with figures. Pen and bistre.
Duke of Devonshire, K.G. **Andrea del Sarto.**

65 View in Cadore. Pen and bistre.
F. T. Palgrave, Esq. **Tiziano Vecellio,** called **Titian.**

66 Study for Figure of Pomona in the style of an antique statue. Pen and bistre.
Edward J. Poynter, Esq., R.A. **Maturino** (scholar of Raphael).

67 Female Figure; bust. Red chalk.
Earl of Leicester, K.G. **Titian.**

68 Landscape: a river, horse in foreground. Pen and bistre.
Duke of Devonshire, K.G. **Titian.**

69 Landscape, with ruins in foreground. Pen and bistre.
Earl of Leicester, K.G. **Titian.**

LENT BY ARTIST.

70 Two Sketches; one of an acolyte holding a book, another of a priest kneeling in prayer: studies for the picture of the "Adoration of the Virgin" in the Pinacoteca at Bologna. Red chalk.

J. P. Heseltine, Esq. Giacomo Cavedone.

71 Entry of Lucretia Borgia into Ferrara. Pen and sepia, washed.

James Knowles, Esq. Passagnano.

72 Female Figures holding a sceptre and a globe. Bistre on coloured paper, heightened with white.

Earl of Leicester, K.G. Paolo Veronese.

73 Venus lamenting over the Body of Adonis. Pen and bistre.

Edward J. Poynter, Esq., R.A. Annibale Caracci.

74 Study for a Frieze: cupids. Pen and bistre, washed.

Duke of Devonshire, K.G. Caravaggio (?)

75 The Last Judgment: study for the whole picture in the choir, of Sta. Maria dell' Orto at Venice. Pen, washed with indian ink, on grey paper, heightened with white.

J. P. Heseltine, Esq. Tintoretto.

76 Courtyard of a Palace. Pen and bistre, washed with indian ink.

J. P. Heseltine, Esq. Canaletto.

77 Landscape, rocks and trees. Pen and bistre.

F. T. Palgrave, Esq. Titian.

78 Three Sketches of Figures. Pen and bistre, washed.

J. P. Heseltine, Esq. Paris Bordone.

79 Mother and Child. Black chalk, coloured paper.

F. T. Palgrave, Esq. Titian.

LENT BY ARTIST.

80 Composition of Male and Female Figures with music books; some embracing. Pen and bistre, touched with white.

Edward J. Poynter, Esq., R.A. **Parmigiano.**

81 Christ and His Disciples worshipped by a crowd of people. Pen and bistre, washed and heightened with white. (See also No. 5.)

Duke of Devonshire, K.G. **Parmigiano.**

82 Two Sketches, the upper one of a woman sitting with an old man behind her; the lower one of a youth sleeping under a tree. Pen and bistre.

Duke of Devonshire, K.G. **Titian.**

83 Landscape: shepherds and their flocks. Pen and bistre. Signed "Tiziano."

Duke of Devonshire, K.G. **Tiziano Vecellio, called Titian.**

84 Infant Christ adored by the Virgin and St. Joseph, and surrounded by other figures. Pen and bistre, washed.

Duke of Devonshire, K.G. **Parmigiano.**

85 Judith, with the Head of Holofernes. Red chalk. Below the engraving for the same.

Henry Vaughan, Esq. **Parmigiano.**

86 Figure of an old Woman spinning. Pen and bistre.

Duke of Devonshire, K.G. **Parmigiano.**

87 Study of a Man. Pen and bistre.

Duke of Devonshire, K.G. **Parmigiano.**

88 Undraped Female Figure, another one behind her and a cupid. Pen and bistre.

Duke of Devonshire, K.G. **Pomponeo Amidano.**

LENT BY ARTIST.

89 Design for a Panelled Ceiling, with figures and ornament, sketched on both sides of the paper. Pen and bistre tinted with gold colour.

Edward J. Poynter, Esq., R.A. **Parmigiano.**

90 Three Canephoræ: study for a ceiling. Sketch in pen and water colours.

Duke of Devonshire, K.G. **Parmigiano.**

91 Figure of an Angel. Black chalk.

Duke of Devonshire, K.G. **Parmigiano.**

92 Female Figure holding a sword. Pen and bistre, washed.

Duke of Devonshire, K.G. **Salvator Rosa.**

93 Charity Group of three Figures. Bistre on red ground.

J. P. Heseltine, Esq. **Andrea Salaino.**

94 A Boy, sitting with a book on his knees. Black chalk on coloured paper, heightened with white.

James Knowles, Esq. **Correggio.**

95 Mother and Child, another figure in background. Pen and bistre, slightly washed.

Duke of Devonshire, K.G. **Annibale Caracci.**

96 Jacob wrestling with the Angel. Pen and bistre, washed.

Duke of Devonshire, K.G. **Salvator Rosa.**

97 Draped Figure of a Man with hands clasped in prayer, the head unfinished. Pen and bistre, heightened with white.

Duke of Devonshire, K.G. **Correggio.**

98 Virgin and Child, and St. Catherine, and other figures. Pen and sepia, washed, heightened with white.

Duke of Devonshire, K.G. **Correggio.**

LENT BY ARTIST.

99 St. Francis in Ecstasy. Washed drawing in sepia, heightened with yellow and white.
James Knowles, Esq. **Lodovico Caracci.**

100 The Assumption. Pen and bistre, washed, and partly coloured.
Duke of Devonshire, K.G. **Federigo Baroccio.**

101 David and Goliath, after Michel Angelo. Red and black chalk.
W. H. Safe, Esq. **Cavaliere d'Arpino.**

102 Draped Figure of a Man, looking upwards. Pen and bistre, heightened with white.
Duke of Devonshire, K.G. **Correggio.**

103 Virgin and Child, enthroned with St. Stephen and another saint. Pen and bistre, washed, and heightened with white.
Duke of Devonshire, K.G. **Federigo Baroccio.**

104 Venus and Adonis, below two busts. Black chalk.
J. P. Heseltine, Esq. **Lodovico Caracci.**

105 Diana and Nymph. Pen and sepia, washed, and heightened with white.
W. H. Safe, Esq. **Antonio Domenico Gabbiani.**

106 Study of an Arm. Red chalk.
Duke of Devonshire, K.G. **Parmigiano.**

107 Virgin and Child. Black chalk.
Duke of Devonshire, K.G. **Lodovico Caracci.**

108 Head of a Saint. Black and red chalk, partly coloured.
Duke of Devonshire, K.G. **Federigo Baroccio.**

GALLERY No. VIII.

DRAWINGS—109-216.

(Raphael and Lionardo da Vinci.)

The greater part of the Studies of Lionardo da Vinci in this Gallery, lent by H.M. the Queen from Windsor Castle, have been taken from a volume of his drawings which has been preserved for more than two centuries in the Royal Collection. The whole of his works were bequeathed by the artist to his friend Signor Melzi, and were collected by Pompeo Leoni into thirteen volumes. These were afterwards dispersed. The volume of which some of the contents are now exhibited, bears on its side the inscription, "Disegni di Lionardo da Vinci, restaurati da Pompeo Leoni," and was probably bought in 1636 by the Earl of Arundel, when Ambassador to the Emperor Ferdinand II. Its exact history after this has not been ascertained. It seems to have been in the Collection of Charles I.; but it was again in the possession of the Earl of Arundel after the death of the King, as many of the designs were then engraved by Hollar, who mentions that they are from the Arundel Collection. It is probable that on the dispersion of that Collection, this volume was bought back by Charles II., at the instance of Sir Peter Lely, and remained unnoticed till it was discovered, soon after the accession of George III., in the same cabinet in which Queen Caroline found the collection of the portraits of the Court of Henry VIII. by Holbein. The contents of another of the volumes of Lionardo's drawings passed into the possession of the Buonfiliuoli family, and was purchased for George III. at Venice, by Consul Smith.

Nos. 174 to 189, and No. 203, are studies of various kinds for Lionardo's lost colossal equestrian statue of Francesco Sforza at Milan.

LENT BY — ARTIST.

109 First Sketch of Adam and Eve driven out of Paradise, for the fresco in the Loggie of the Vatican. Black chalk. Above is a photograph of the drawing in its former state, in pen and bistre, heightened with white, perhaps by Perino del Vaga.

H.M. The Queen. — Raphael.

110 Life-size Studies of the Head and Hands of St. John and of St. Peter, in the picture of the "Transfiguration," in the Vatican. Black chalk and charcoal, heightened with white chalk.

University of Oxford. — Raphael.

111 Study for the Figure of Poetry in the ceiling of the Stanza della Segnatura of the Vatican. Black chalk.

H.M. The Queen. — Raphael.

LENT BY ARTIST.

112 STUDY OF A YOUTH lying down. Pen and bistre.
EARL OF LEICESTER, K.G. **Raphael.**

113 STUDY FOR THE HEADS OF HOMER, VIRGIL, and DANTE in the fresco of "Parnassus" in the Stanza della Segnatura of the Vatican. Pen and ink. On the reverse is a study for the drapery of Dante.
H.M. THE QUEEN. **Raphael.**

114 STUDY OF TWO SOLDIERS protecting themselves with a shield, for the Resurrection. Black chalk.
H.M. THE QUEEN. **Raphael.**

115 GROUP OF WARRIORS. Black chalk.
DUKE OF DEVONSHIRE, K.G. **Michel Angelo.**

116 SHEET OF STUDIES OF TWO SOLDIERS, apparently designed for a picture of the Resurrection. Silver point, on prepared ground, heightened with white.
UNIVERSITY OF OXFORD. **Raphael.**

117 TWO STUDIES, from the life, of young men playing musical instruments. For the picture of the "Coronation of the Virgin" in the Vatican. Silver point, on prepared ground, heightened with white.
UNIVERSITY OF OXFORD. **Raphael.**

118 STUDY OF CARTOON OF ELYMAS STRUCK BLIND, for the cartoon at South Kensington Museum. Pen and bistre, heightened with white.
H.M. THE QUEEN. **Raphael.**

119 SKETCH FOR THE SUBJECT OF THE ISRAELITES DIVIDING THE LAND BY LOT, one of the frescoes of the Loggie in the Vatican. Pen and ink.
H.M. THE QUEEN. **Raphael.**

120 STUDY FOR THE FIGURE OF ST. PAUL, in the fresco of the "Dispute of the Sacrament in the Vatican." Charcoal and black chalk, heightened with white chalk.
UNIVERSITY OF OXFORD. **Raphael.**

LENT BY ARTIST.

121 Holy Family. The Virgin and Child, and the infant St. John, within a hall or portico of rich architecture. Pen and bistre.

University of Oxford. **Raphael.**

122 Madonna and Child. Study for the upper portion of the picture of the "Madonna di Foligno," in the Vatican. Black chalk, on coloured paper.

Henry Vaughan, Esq. **Raphael.**

123 Group of four standing Figures of Soldiers. First sketch for a portion of one of the frescoes representing scenes in the life of Pope Pius II. (Æneas Sylvius Piccolomini), painted by Pinturicchio in the Piccolomini Library at Siena. Silver point, on prepared ground.

University of Oxford. **Raphael.**

124 Group of four Figures fighting, with an indication of a fifth figure. Design for a bas-relief beneath the statue of Apollo in the fresco of the "School of Athens," in the Vatican. Red chalk.

University of Oxford. **Raphael.**

125 Two Studies of the Virgin and Child, and St. John, for the picture known as the "Madonna del Cardellino" in the Uffizi Gallery at Florence. (See also Nos. 130, 140.) Pen and bistre.

University of Oxford. **Raphael.**

126 Head of the Virgin, perhaps a study for a picture by Perugino. Silver point.

H.M. The Queen. **Raphael.**

127 Unfinished Study for the Massacre of the Innocents, a composition engraved by Marc Antonio. Red chalk.

H.M. The Queen. **Raphael.**

128 Sheet of Studies: a Deposition, three bearded male heads, a head of the fainting Virgin, and a study of a hand. Pen and bistre.

University of Oxford. **Raphael.**

LENT BY ARTIST.

129 Study for the Virgin and Child. Silver point, heightened with white, on prepared ground.

University of Oxford. **Raphael.**

130 Holy Family: study for the "Madonna del Cardellino" (see also Nos. 125, 140). Pen and bistre.

University of Oxford. **Raphael.**

131 Study for a Head, in the picture of the Transfiguration in the Vatican at Rome. Black chalk.

Duke of Devonshire, K.G. **Raphael.**

132 Study of Mother and Child. Silver point, on prepared paper, heightened with white.

Duke of Devonshire, K.G. **Raphael.**

133 Virgin and Child. Pen and bistre.

Duke of Devonshire, K.G. **Raphael.**

134 Presentation in the Temple. Finished drawing for a portion of one compartment of the predella of the "Coronation of the Virgin" in the Vatican. Pen and bistre.

University of Oxford. **Raphael.**

135 St. Catherine, two women, and a boy. The St. Catherine is a study for the picture in the National Gallery. Pen and bistre.

Duke of Devonshire, K.G. **Raphael.**

136 Adoration of the Shepherds. Pen and bistre. The outlines of the drawing have been pricked through with a needle, indicating that it served for transferring the design to the panel.

University of Oxford. **Raphael.**

137 The Transfiguration: study for the upper part of the picture in the Vatican.

Duke of Devonshire, K.G. **Raphael.**

LENT BY ARTIST.

138 HEAD OF THE HORSE whose rider has overthrown Heliodorus: a fragment of the cartoon for the fresco in the Vatican. Charcoal and black chalk.

UNIVERSITY OF OXFORD. Raphael.

139 STUDY OF A HEAD OF AN APOSTLE in the cartoon "The Death of Ananias," at South Kensington Museum. Black chalk.

DUKE OF DEVONSHIRE, K.G. Raphael.

140 STUDIES FOR THE COMPOSITION OF A VIRGIN AND CHILD, and ST. JOHN: preparatory studies for the picture "La Madonna del Cardellino." Pen and bistre. (See Nos. 125, 130.)

DUKE OF DEVONSHIRE, K.G. Raphael.

141 VIRGIN AND CHILD, and SAINTS: study for the picture called "La Madonna dell' Impannata," in the Pitti Gallery, Florence. Pen and bistre, washed, and heightened with white.

DUKE OF DEVONSHIRE, K.G. Raphael.

142 VIRGIN AND CHILD, and SAINTS. Pen and bistre.

DUKE OF DEVONSHIRE, K.G. Raphael.

143 FULL-LENGTH DRAPED FIGURE OF A MAN. Study for the figure of St. Paul in the cartoon of the "Sacrifice at Lystra," at South Kensington Museum. Silver point, on prepared paper, heightened with white.

DUKE OF DEVONSHIRE, K.G. Raphael.

144 SHEET OF STUDIES OF HEADS AND HANDS; also a sketch of the "Battle of the Standard," after L. da Vinci. Silver point, on prepared ground.

UNIVERSITY OF OXFORD. Raphael.

145 STUDY OF A YOUNG MAN on his knees, in an attitude of ecstasy, probably for a St. Stephen. Silver point, on prepared ground.

UNIVERSITY OF OXFORD. Raphael.

146 STUDY, probably for the head of one of the angels in the fresco of "Heliodorus driven out of the Temple," in the Vatican. Black chalk.

H.M. THE QUEEN. Raphael.

LENT BY ARTIST.

147 Study for the Charge to Peter. A portion of the partially destroyed original design; one of the cartoons in the South Kensington Museum. The original drawing of the figure of Christ alone is in the Louvre. Red chalk.
H.M. The Queen. Raphael.

148 Three undraped Female Figures, one holding a vase. Red chalk.
Duke of Devonshire, K.G. Raphael.

149 Undraped Female Figure, kneeling. Red chalk.
Duke of Devonshire, K.G. Raphael.

150 Study for the Phrygian Sibyl in the fresco in Sta. Maria della Pace, Rome. Red chalk.
University of Oxford. Raphael.

151 Study from the Life for the recumbent figure of a Roman soldier, in a composition of the Resurrection. Black chalk.
University of Oxford. Raphael.

152 Study for the "School of Athens," fresco in the Vatican. Silver point, on prepared paper.
University of Oxford. Raphael.

153 Virgin and Child. Pen and bistre.
University of Oxford. Raphael.

154 Study of two Figures on the steps in the "School of Athens"; and for the head of Medusa on the shield of Minerva in the same fresco in the Vatican. Silver point, heightened with white, on prepared ground.
University of Oxford. Raphael.

155 Design for a Picture of the Deposition. Pen and bistre.
University of Oxford. Raphael.

156 A Combat of naked Men; composition of seven figures. Pen and bistre.
University of Oxford. Raphael.

LENT BY ARTIST.

157 The Miraculous Draught of Fishes. Sketch for one of the cartoons in the South Kensington Museum. Pen and bistre, heightened with white.

H.M. The Queen. **Raphael.**

158 The Angel and Tobias. Finished study from nature for the picture by Perugino in the National Gallery. Silver point, on prepared ground.

University of Oxford. **Raphael.**

159 Samson rending the Jaws of the Lion. (On the reverse a small study of the head of a female.) Pen and bistre.

University of Oxford. **Raphael.**

160 Sheet drawn on both sides, containing two groups of naked men fighting. Supposed to be designs for portions of the fresco of the "Saracens at Ostia," in the Vatican. Pen and bistre.

University of Oxford. **Raphael.**

161 First Sketch for the lower part of the "Dispute of the Sacrament" in the Stanza della Segnatura in the Vatican. Black chalk. (See also Nos. 162, 163.)

H.M. The Queen. **Raphael.**

162 Study of Figures for the lower part of the "Dispute of the Sacrament." (See also Nos. 161, 163.) Pen and ink.

H. Vaughan, Esq. **Raphael.**

163 Study for the lower part of the "Dispute of the Sacrament." (See also Nos. 161, 162.)

Duke of Devonshire, K.G. **Raphael.**

164 Head of a Boy or a young Man, said to be Raphael's own portrait. Black chalk, heightened with white.

University of Oxford. **Raphael.**

165 Studies of Drapery. Sketch of a figure leaning on a table, and part of a standing figure; perhaps a study for the fresco of the "Dispute of the Sacrament." Silver point, heightened with white.

H.M. The Queen. **Raphael.**

LENT BY ARTIST.

166 Five small Heads. Pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

167 Small Battle-piece, with elephants and numerous figures. Red chalk, on red paper.
H.M. The Queen. **Lionardo da Vinci.**

168 Head. Pen and bistre. With notes in Lionardo's own hand.
H.M. The Queen. **Lionardo da Vinci.**

169 Two Sheets of Studies. (1) Three small figures, in red chalk. (2) Twenty-three figures, in pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

170 Five Sheets with Heads. Pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

171 Eleven Heads, turned to r., slightly sketched. Pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

172 Machines: with numerous figures. Pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

173 Sketches of David and a Horse; sketch of a castle; with notes in Lionardo's own hand. Black chalk, pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

174 Furnace and Core of Mould; with notes in Lionardo's own hand. Pen and bistre, red chalk.
H.M. The Queen. **Lionardo da Vinci.**

175 Sheet of Designs for Casting, sketch of a horse, and notes in Lionardo's own hand. Pen and bistre, red chalk.
H.M. The Queen. **Lionardo da Vinci.**

176 Hind-quarters of a Horse. Pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

177 Horses' Heads. Pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

LENT BY ARTIST.

178 Quarters of a Horse. Red chalk.
H.M. The Queen. Lionardo da Vinci.

179 Studies: horses. Silver point, on blue.
H.M. The Queen. Lionardo da Vinci.

180 Large Horses: by proportion. With notes in Lionardo's hand. Pen and ink.
H.M. The Queen. Lionardo da Vinci.

181 Studies for Equestrian Statue. The largest sketch is a copy of the antique statue of Marcus Aurelius at Rome. Pencil.
H.M. The Queen. Lionardo da Vinci.

182 Three Horses. Ink and pencil.
H.M. The Queen. Lionardo da Vinci.

183 Three Horses: a rider on one. Pencil.
H.M. The Queen. Lionardo da Vinci.

184 Five Studies for an Equestrian Statue. Pencil.
H.M. The Queen. Lionardo da Vinci.

185 Small Studies for an Equestrian Statue, and machines; with notes in Lionardo's own hand. Pen and ink.
H.M. The Queen. Lionardo da Vinci.

186 Study for an Equestrian Statue. After Donatello's equestrian statue of Gatemelatta at Padua. Pen and bistre.
H.M. The Queen. Lionardo da Vinci.

187 Two Studies for an Equestrian Statue. (1) After Verrocchio's equestrian statue of Colleoni at Venice. Pen and ink, and red chalk. (2) Silver point, on prepared paper.
H.M. The Queen. Lionardo da Vinci.

188 Two Studies for an Equestrian Statue. (1) Black chalk. (2) Silver point, on prepared paper.
H.M. The Queen. Lionardo da Vinci.

189 Four Sketches for Equestrian Statue. Pen.
H.M. The Queen. Lionardo da Vinci.

LENT BY ARTIST.

190 Holy Family. The Virgin seated on the knee of St. Anne, by their side the Infant Jesus and St. John. Black chalk, heightened with white.

Royal Academy of Arts. Lionardo da Vinci.

The following description of this cartoon is given by Vasari:—

"Finally, he made (at Florence) a cartoon, whereon was Our Lady, with St. Anne and Christ, the which also made all artists to marvel; and when the work stood finished in a room, men and women, young and old, came during two days to see it, as one goes to a solemn feast; so much did the wonders of Lionardo make all men astonished. For there was to be seen in the face of Our Lady all that was most simple and most beautiful, and able with simplicity and beauty to lend grace to a mother of Christ, who desires to show a modesty and humility fitting to a virgin, glad and joyful at the sight of the beauty of that Son whom tenderly she upholds in her lap, the while with frank gaze she looks down upon a little St. John, who sports with a lamb, not without a smile from St. Anne, who, full of lightheartedness, sees her earthly progeny become celestial—all of which suggestions are worthy of the genius of Lionardo."—(Vasari.)

191 Studies of old Man's Profile. Pen and bistre.

H.M. The Queen. Lionardo da Vinci.

192 A Wolf in a Boat and an Eagle on a Globe: allegorical subject, intended perhaps to allude to the struggle for supremacy between the Papacy and the Empire, the wolf being the emblem of the Holy See in Dante's Divina Comedia. Red chalk.

H.M. The Queen. Lionardo da Vinci.

193 Ploughing, &c.: small figures. Red chalk.

H.M. The Queen. Lionardo da Vinci.

194 Sketch for an Assumption: small figures. Red chalk.

H.M. The Queen. Lionardo da Vinci.

95 Large Head of an old Man. Black chalk.

H.M. The Queen. Lionardo da Vinci.

196 Head of Virgin and Child, to r. Silver point, on prepared paper.

Duke of Devonshire, K.G. Lionardo da Vinci.

197 Study from a dead Horse. Pencil.

F. T. Palgrave, Esq. Lionardo da Vinci.

LENT BY ARTIST.

198 Seven Studies of Heads, Neck and Shoulders. Pen and bistre.
H.M. The Queen. Lionardo da Vinci.

199 Seven Studies of Heads and Shoulders; with notes in Lionardo's own hand. Pen and bistre.
H.M. The Queen. Lionardo da Vinci.

200 Muscles of Leg and Foot. With numerous remarks in Lionardo's own hand. Pen and ink.
H.M. The Queen. Lionardo da Vinci.

201 Three Sheets, Studies of Skulls; with notes in Lionardo's own hand. Pen and ink.
H.M. The Queen. Lionardo da Vinci.

202 Heads, Necks, and Feet: anatomical demonstrations; with notes in Lionardo's own hand. Pen and ink.
H.M. The Queen. Lionardo da Vinci.

203 Horses' Heads and Legs, with measures; with notes in Lionardo's own hand. Silver point, on prepared paper, the notes with the pen.
H.M. The Queen. Lionardo da Vinci.

204 Study of a Head, to r. Red chalk.
Duke of Devonshire, K.G. Lionardo da Vinci.

205 Leda and the Swan. Pen and bistre.
Duke of Devonshire, K.G. Lionardo da Vinci.

206 Four Heads: two portraits of old men and two caricatures.
Duke of Devonshire, K.G. Lionardo da Vinci.

207 Monster. Red chalk.
H.M. The Queen. Lionardo da Vinci.

208 Study of a Head. Silver point, on red paper.
H.M. The Queen. Lionardo da Vinci.

LENT BY ARTIST.

209 Old Man seated, to r., and water currents; with notes in Lionardo's own hand. Pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

210 Two Warlike Engines, one drawn by a horse; and two warriors, one on horseback. Pen and bistre.
H.M. The Queen. **Lionardo da Vinci.**

211 Neptune and four Sea-horses. Black chalk.
H.M. The Queen. **Lionardo da Vinci.**

212 First Sketch of the left half of the "Dispute of the Sacrament," in the Stanza della Segnatura in the Vatican. Pen and bistre, heightened with white.
H.M. The Queen. **Raphael.**

213 Birth of St. John. Pen and indian ink, washed.
Earl of Leicester, K.G. **Unknown Italian Master.**

214 Two Sketches for Holy Families; the upper one for the picture at Madrid. Silver point, heightened with white.
H.M. The Queen. **Raphael.**

215 Sketch of four Figures. Pen and bistre, washed.
Jeffery Whitehead, Esq. **School of Raphael.**

216 Sketch for the Holy Family in the Royal Gallery at Stockholm. Pen and ink.
H.M. The Queen. **Raphael.**

GALLERY No. IX.

DRAWINGS—217-313.

(Holbein, Michel Angelo, and Raphael.)

LENT BY — ARTIST.

217 PORTRAIT OF A LADY. On it is written, in Holbein's own hand, "* * * von damast." Silver point and black chalk, on coloured paper.

H.M. THE QUEEN. **Hans Holbein.**

218 HEAD OF A MAN, perhaps of Francis North, Earl of Guildford. Silver point and black chalk. Signed "H. H."

DUKE OF DEVONSHIRE, K.G. **Hans Holbein.**

219 A THEOLOGICAL OR LEGAL DISCUSSION between seven figures seated at a table. Engraved by Tobias Stimmer. Pen and indian ink, on dark brown paper, touched with white.

EDWARD J. POYNTER, ESQ., R.A. **Hans Holbein.**

220 BUST: inscribed "Ormond." Portrait of Sir Thomas Boleyn, Earl of Wiltshire and Ormonde, father of Queen Anne Boleyn. Silver point, black chalk, partly coloured.

H.M. THE QUEEN. **Hans Holbein.**

221 BUST: inscribed "J. Russel, L^d. Privy Seale, with one eye." Portrait of John Russel, first Earl of Bedford. Study for the picture in Woburn Abbey. Black chalk.

H.M. THE QUEEN. **Hans Holbein.**

222 PORTRAIT OF MARTIN LUTHER.

DUKE OF BUCCLEUCH, K.G. **Lucas Cranach.**

223 Two HEADS: one inscribed "Phillip Hobbie, knight"; the other "The Lady Hobbie." Portraits of Sir Philip Hobbie, "Grome of the King's privy chambre"—a friend of Cromwell, and travelling companion of Holbein—and of his wife. Black chalk, coloured.

H.M. THE QUEEN. **Hans Holbein.**

LENT BY ARTIST.

224 Two Heads: one inscribed "Tho: Wiatt, knight"; the other "S. Tho: Wiat, K." Portrait of the celebrated favourite of Henry VIII., poet, savant, and statesman; b. 1503, d. 1541. Studies for the large picture at Longford Castle. Dated 1533. Pen and black chalk, and partly coloured.

H.M. The Queen. **Hans Holbein.**

225 Two Heads: one inscribed "Edward Stanley, Earle of Darbey," d. 1574; the other "S. George of Cornwall." The S. George is a study for the picture in the Museum at Frankfort. Pen and black chalk.

H.M. The Queen. **Hans Holbein.**

226 Two Heads: one inscribed "Edward Prince," a study for the picture at Hanover, painted in 1538; the other, done some years afterwards, inscribed "Edwarde, Prince of Wales." Silver point, partly coloured.

H.M. The Queen. **Hans Holbein.**

227 Two Heads: the one inscribed "The Lady Borow"; the other "The Lady of Richmond." Portraits of Lady Borow; and Maria, Duchess of Richmond, daughter of Thomas Howard, third Duke of Norfolk, and wife of Henry VIII.'s son, Henry Fitzroy, Duke of Richmond. On the Lady of Richmond's portrait is written, in Holbein's own hand, "samet rot" "schwarzt felbet." Silver point and indian ink.

H.M. The Queen. **Hans Holbein.**

228 Two Heads: the one unknown; the second inscribed "William Par, Marquis of Northampton." On the second is written, in Holbein's own hand, "borpor felbet," "wis satin," "wis felbet"; and on l. is a study for a medallion, and below, the word "mors." Black chalk, partly coloured.

H.M. The Queen. **Hans Holbein.**

229 Two Heads: one unknown; the other inscribed "Tho: Strange, Knight," d. 1545. Black chalk, partly coloured.

H.M. The Queen. **Hans Holbein.**

LENT BY ARTIST.

230 Bust of a Lady, and Head of a Lady, both unknown. On the bust is written, in Holbein's own hand, "samt schwarz." Black chalk, partly coloured.

H.M. The Queen. **Hans Holbein.**

231 Full-length Figures of Henry VII. and Henry VIII. Cartoon in paper, on canvas, for the left part of the destroyed fresco at Whitehall, painted in 1537. The whole composition has been preserved in a copy by Remigius von Leemput, painted by order of Charles II., now at Hampton Court. Black chalk.

Marquis of Hartington, M.P. **Hans Holbein.**

232 Two Heads: one inscribed "The Lady Eliot"; the other "Th: Eliot, knight." Portraits of Sir Thomas Elyot, a writer and friend of Moore, afterwards sent as an Ambassador to Charles V. at Rome, d. 1546; and Lady Elyot, who afterwards m. Sir James Dyer, and d. 1569. Black chalk, partly coloured.

H.M. The Queen. **Hans Holbein.**

233 Two Heads: one inscribed "Thomas, Earl of Surrey"; the other "Tho: Earle of Surrey." Studies for a picture engraved by Hollar, but probably lost. At the time of Holbein's death Thomas was only a boy seven years of age. The drawing and picture represent probably Henry Howard. Black chalk, partly coloured.

H.M. The Queen. **Hans Holbein.**

234 Two Busts: one inscribed "The Lady Lister"; the other unknown. Black chalk, partly coloured.

H.M. The Queen. **Hans Holbein.**

235 Two Heads: one inscribed "Phil. Melanchton"; the other "Gawin Carow, Knight" (a son of Sir Edmund Carew, a courtier of the reign of Queen Elizabeth). The picture in possession of Lord Clifford. Black chalk.

H.M. The Queen. **Hans Holbein.**

LENT BY ARTIST.

236 Two Heads: one inscribed "Rich, L^d. Chancelor"; the other "L^d. Wentworth." Portraits of Sir Richard Rich, Lord Chancellor under Edward VI.; and Sir Thomas Wentworth, d. 1551. Black chalk.

H.M. The Queen. **Hans Holbein.**

237 Two Busts: one unknown; the other inscribed "John Colet, Dean of St. Paul's," d. 1519. Black chalk.

H.M. The Queen. **Hans Holbein.**

238 Two Busts: one inscribed "The Lord Vaux," b. 1510; the other "N. Poines, knight" (Sir Nicholas Poins, the father). Black chalk.

H.M. The Queen. **Hans Holbein.**

239 Two Busts: one inscribed "The Lady Audley"; the other "The Dutchess of Suffolk." Portraits of Lady Elizabeth Audley, daughter of Sir Brian Tuke; and a daughter of Lord Willoughby, who m. 1528 Charles Brandon, Duke of Suffolk. On the bust of Lady Audley is written, in Holbein's own hand, "samt" "ret damast," and on that of the Duchess of Suffolk, "damast." A miniature portrait of Lady Audley, by Holbein, is also at Windsor. Black chalk, partly coloured.

H.M. The Queen. **Hans Holbein.**

240 A Head and a Bust: the first inscribed "Francis Russel, E. of Bedford some time after" (b. 1528, d. 1585; represented as a boy); the other "Thomas Parrie," d. 1559. Beneath the head of Russell is written, in Holbein's own hand, "rot damast." Black chalk.

H.M. The Queen. **Hans Holbein.**

241 Head of a Female, unknown. Black and red chalk.

H.M. The Queen. **Hans Holbein.**

242 Bust: inscribed "Gage." Portrait of Sir John Gage, Governor of Calais, afterwards Privy Councillor, d. 1557, 77 years old; represented here as a young man. Black chalk.

H.M. The Queen. **Hans Holbein.**

LENT BY ARTIST.

243 Two Busts: one inscribed "Lady Henegham"; the other unknown, but supposed to represent Anne of Cleves. On the latter is written, in Holbein's own hand, "samet," "damast." Black chalk, partly coloured.

H.M. The Queen. Hans Holbein.

244 Two Busts: one inscribed "Charles Winkfield, Knight" (of Kimbolton Castle, in Huntingdonshire); the other "Brooke, L^d. Cobham." Black chalk.

H.M. The Queen. Hans Holbein.

245 Half-Length Figure: inscribed "Jane Seymour, Queen." Study for the picture at Vienna. Black chalk, partly coloured.

H.M. The Queen. Hans Holbein.

246 Study of four naked Figures of soldiers with lances, perhaps for the fresco of the "Crucifixion of St. Peter," in the Cappella Paolina in the Vatican. Black chalk.

University of Oxford. Michel Angelo.

247 Two Men engaged in Anatomical Demonstrations, the body of a man lying on a long table betwixt them. Pen and bistre.

University of Oxford. Michel Angelo.

248 Sheet of Studies and Sketches for the tomb of Pope Julius II., about A.D. 1506. Shaded drawings in red chalk, and outline pen sketches in bistre.

University of Oxford. Michel Angelo.

249 Study of the Proportion of the Human Figure, with Notes in Michel Angelo's own hand. Red chalk. (See No. 291.)

H.M. The Queen. Michel Angelo.

250 Female Head; seen in front. Black chalk.

H.M. The Queen. Michel Angelo.

251 Study of Christ rising from the Tomb, and sketches of soldiers. Black chalk.

Henry Vaughan, Esq. Michel Angelo.

LENT BY ARTIST.

252 Figure of Isaiah. Study for the fresco in the Sistine Chapel. Pen and bistre. (On the reverse, sketch of a head of monk and soldier.)

Henry Vaughan, Esq. Michel Angelo.

253 Figure of David. Pen and bistre. (On the reverse, studies of children.)

Henry Vaughan, Esq. Michel Angelo.

254 "Return of the Holy Family from Egypt." Chiar'oscuro drawing in bistre on panel. Four figures.

University of Oxford. Michel Angelo.

255 Grisaille of the Cartoon of Pisa. Chiar'oscuro drawing in bistre on panel. No complete representation of Michel Angelo's cartoon, executed in 1506, for the Palazzo della Signoria at Florence, in competition with Lionardo da Vinci, exists; its composition is only known from this grisaille, which represents the principal part, and is probably the copy done by Bastiano di San Gallo.

Earl of Leicester, K.G. Michel Angelo.

256 Study of a Figure for the "Last Judgment," in the Sistine Chapel. Black chalk.

F. T. Palgrave, Esq. Michel Angelo.

257 A Pietà. The Virgin, and the body of Christ lying in front and carried by two angels. On the stem of the cross is the inscription "Non vi si pensa quando sarà." Black chalk.

F. T. Palgrave, Esq. Michel Angelo.

258 Copy of portion of "Last Judgment," in the Sistine Chapel. Highly finished in black chalk.

Edward J. Poynter, Esq., R.A. School of Michel Angelo.

259 Study of Figure in the Cartoon of Pisa (see No. 255). Pen and bistre, heightened with white.

Henry Vaughan, Esq. Michel Angelo.

260 Bust of Cleopatra. Highly finished in black chalk.

Henry Vaughan, Esq. Michel Angelo.

LENT BY ARTIST.

261 Undraped Figure. Study for the statue of Christ in Sta. Maria sopra Minerva, at Rome. Pen and bistre. (Other studies on the reverse.)

J. P. Heseltine, Esq. **Michel Angelo.**

262 Study of Christ, for a composition of the Resurrection. Black chalk.

H.M. The Queen. **Michel Angelo.**

263 Virgin and Child, and St. John. Black chalk.

H.M. The Queen. **Michel Angelo.**

264 Three separate Sheets of Studies on the same mount.

1. Sketch for a Pietà, and for a group of two disciples carrying off the dead body of our Saviour.
2. Studies for a group of the sleeping disciples in a composition of Christ's agony in the Garden of Gethsemane.
3. Studies for a seated male figure. Black chalk.

University of Oxford. **Michel Angelo.**

265 Sheet of Studies for a group of Samson slaying a Philistine, &c. Black chalk.

University of Oxford. **Michel Angelo.**

266 Study of a Dragon, and two heads in red chalk. Pen and bistre. (On the reverse, various studies of heads in profile, eyes, locks of hair, &c.; chiefly in red chalk.)

University of Oxford. **Michel Angelo.**

267 Study for a Crucifixion. Black chalk.

H.M. The Queen. **Michel Angelo.**

268 Design for the Resurrection: composition of fourteen figures. Black chalk.

H.M. The Queen. **Michel Angelo.**

269 Three of the Labours of Hercules; with a note in the handwriting of Michel Angelo, above the killing of the Nemæan lion, to the effect that this is the second lion Hercules has killed, as he has a skin already upon his shoulders. Red chalk.

H.M. The Queen. **Michel Angelo.**

LENT BY ARTIST.

270 Virgin and Child: Holy Family. Black chalk.
H.M. The Queen. **Michel Angelo.**

271 Slighter Study for the same composition of a Crucifixion as in No. 267. Black chalk.
H.M. The Queen. **Michel Angelo.**

272 Studies for the fresco of the "Last Judgment" in the Sistine Chapel. Black chalk.
H.M. The Queen. **Michel Angelo.**

273 A Sheet of Studies, drawn on both sides, for the picture of St. Catherine of Alexandria in the National Gallery, and also several studies of winged amorini. Pen and bistre.
University of Oxford. **Raphael.**

274 The Greeks returning from Troy; fourteen figures. Pen and bistre.
Duke of Devonshire, K.G. **Raphael**

275 Four standing Figures of Warriors; one of them, in the centre of the group, a reminiscence from Donatello's marble statue of St. George in one of the niches outside the church of Or San Michele, at Florence. (Various studies of the naked figure on the reverse.) Pen and bistre.
University of Oxford. **Raphael.**

276 Christ in the Garden of Gethsemane; three disciples in the foreground. Pen and bistre.
Duke of Devonshire, K.G. **Perino del Vaga.**

277 Group of seven Amorini playing, a draped woman carrying a child in her arms, and some sketches of acanthus foliage. (On the reverse, a graceful figure of a young female walking towards the r., carrying some object concealed under her dress.) Pen and bistre.
University of Oxford. **Raphael.**

LENT BY ARTIST.

278 A Warrior with a lance and a shield. Pen and bistre. (On the reverse, study for a figure of St. Paul.)
University of Oxford. **Raphael.**

279 Christ Preaching: study for the engraving by Marc Antonio. Pen and bistre, washed, heightened with white.
Duke of Devonshire, K.G. **Raphael.**

280 Studies for two kneeling Women, forming part of the group of figures on the left-hand side of the fresco of the Heliodorus in the Vatican; executed one on each side of the sheet. Black chalk.
University of Oxford. **Raphael.**

281 Two Sketches; the upper a design for a picture of the Madonna and Child (with a study of the Child only on the reverse of the sheet); the lower a study for the landscape background of the first. Pen and bistre.
University of Oxford. **Raphael.**

282 Study of the Infant Christ in the picture of the Holy Family in the Louvre at Paris, known as "La Belle Jardinière." Pen and bistre.
University of Oxford. **Raphael.**

283 Study from the Life of a figure sitting on a stone: one of the Roman soldiers in a composition of the Resurrection. Black chalk.
University of Oxford. **Raphael.**

284 A Study for the Entombment, or for the Death of Adonis. (On the reverse, Adam receiving the forbidden fruit from Eve, part of the composition engraved by Marc Antonio Raimondi.) Pen and bistre.
University of Oxford. **Raphael.**

285 Design for the Tapestry Hanging representing the Coronation of the Virgin, executed about A.D. 1515–16. Pen and bistre.
University of Oxford. **Raphael.**

LENT BY ARTIST.

286 The Figure of Melpomene in the fresco of the Parnassus (with a study of drapery for another figure in the same fresco on the reverse). Pen and bistre.

University of Oxford. **Raphael.**

287 Head of Pope Leo X. Black chalk, heightened with white.

Duke of Devonshire, K.G. **Michel Angelo.**

288 Group of four standing nude male Figures: studies for the figures of disciples carrying the dead body of our Saviour, for the picture of the Entombment in the Borghese Gallery. Pen and bistre. (On the reverse, a pen study for the naked dead body of our Saviour in the same picture.)

University of Oxford. **Raphael.**

289 Study of a Left Foot, apparently of a female figure, of life-size proportions. Black chalk, heightened with white chalk.

University of Oxford. **Raphael.**

290 Study of a Figure. Red chalk. A finished copy from a drawing by Michel Angelo in the Windsor collection.

Edward J. Poynter, Esq., R.A. **School of Michel Angelo.**

291 Study for a Figure in the "Last Judgment." Red chalk. (See No. 249.)

Jeffery Whitehead, Esq. **Michel Angelo.**

292 Grotesque Mask. Black chalk.

H.M. The Queen. **Michel Angelo**

293 Study of a Man's Head in profile. (On the reverse, a standing figure of a man carrying a boy.) Red chalk.

University of Oxford. **Michel Angelo.**

294 The Bacchanalia di Putti, mentioned by Vasari as drawn by Michel Angelo for his friend Tommaso de' Cavalieri. Numerous figures. Red chalk.

H.M. The Queen. **Michel Angelo.**

295 A Head of a Man wearing a cloth cap or turban, turned to l. (On the reverse, two standing draped figures.) Pen and bistre.

University of Oxford. **Michel Angelo.**

LENT BY ARTIST.

296 Christ on the Cross. Silver point, on vellum.
H.M. The Queen. **Michel Angelo.**

297 Draped Figure of an aged Woman or Sibyl, in a walking attitude, to the l. Finished shaded drawing, with a fine pen and bistre.
University of Oxford. **Michel Angelo.**

298 Sheet of Studies of Horses, and a slight sketch of a battle subject for the background of the Cartoon of Pisa. (On the reverse are several drafts of sonnets and madrigals in the autograph of the artist.) Pen and bistre.
University of Oxford. **Michel Angelo.**

299 Study for one of the sitting Figures in the Lunettes of the Sistine Chapel; a woman seated, to l., supporting at arm's length a child standing with one foot resting on her knee. Black chalk, heightened with white chalk.
University of Oxford. **Michel Angelo.**

300 Standing Figure of an old Woman, to r., massively draped in a voluminous cloak, a crook or staff in her hand; a youth standing at her knee, on the r. Reed pen and bistre.
University of Oxford. **Michel Angelo.**

301 Prometheus devoured by a Vulture. Mentioned by Vasari as drawn for Tommaso de' Cavalieri. Black chalk.
H.M. The Queen. **Michel Angelo.**

302 Design known as "The Shooters at the Mark," "I Bersaglieri," "Les Tireurs d'Arc," copied in fresco by a pupil of Raphael on the walls of the Villa Rafaele in the grounds of the Villa Borghese, and now preserved in the Borghese Gallery at Rome. Red chalk.
H.M. The Queen. **Michel Angelo.**

303 Fragment of a Cartoon, probably for the fresco of the "Last Judgment" in the Sistine Chapel; the head and shoulders of a figure of colossal proportions. Charcoal and black chalk, heightened with white chalk.
University of Oxford. **Michel Angelo.**

LENT BY ARTIST.

304 The Virgin, seated, with the Infant Saviour standing at her knee in an animated attitude; in the background three singing angels. A replica of a drawing in the Academy at Venice. Black chalk, heightened with white.
University of Oxford. **Michel Angelo.**

305 Draped sitting Figure of a Female in the style of the Sibyls of the Sistine Chapel ceiling. Pen and bistre.
University of Oxford. **Michel Angelo.**

306 Group of three standing Figures, apparently engaged in animated discussion or dispute. Pen and bistre.
University of Oxford. **Michel Angelo.**

307 Idealised Head or bust of a woman, in profile, to r., wearing a cap or turban. Red chalk.
University of Oxford. **Michel Angelo.**

308 Figure of a Faun, to r., dancing. Black chalk.
H.M. The Queen. **Michel Angelo.**

309 Sheet of Anatomical Studies of a r. leg, for a seated figure, probably one of the Medici dukes, for the San Lorenzo tombs. Black chalk, touched with the pen in bistre.
University of Oxford. **Michel Angelo.**

310 Sketch of a Battle Subject, probably for the Cartoon of Pisa. Pen and bistre.
University of Oxford. **Michel Angelo.**

311 Kneeling Figures, probably for a design for an Entombment of Christ. Black chalk.
H.M. The Queen. **Michel Angelo.**

312 Standing Figure; three-quarter length. Red chalk, on reddish-coloured paper.
H.M. The Queen. **Lionardo da Vinci.**

313 Sketch for a Martyrdom of St. Sebastian; three figures. Red chalk.
H.M. The Queen. **Lionardo da Vinci.**

GALLERY No. X.

DRAWINGS—314-477.

(Claude, Rubens, &c.)

LENT BY — ARTIST.

314 The Incredulity of St. Thomas. Pen and bistre, heightened with white, on prepared ground.
Jeffery Whitehead, Esq. — **Heinrich Aldegrever.**

315 Wing of a Jay. Tempera drawing. Signed with the painter's monogram, and dated 1524.
Alfred Morrison, Esq. — **Albert Dürer.**

316 Adoration, with portrait of Charles the Bold; landscape in distance. Illumination.
Alfred Morrison, Esq. — **School of Van Eyck.**

317 Virgin and Child, seen in front. Signed with the painter's monogram, and dated 1515. Pen and bistre.
H.M. The Queen. — **Albert Dürer.**

318 Crucifixion. Christ on the cross, the Virgin, St. John, and the donor; landscape in distance. Illumination on vellum.
Alfred Morrison, Esq. — **Flemish School.**

319 A young Woman, with broad-brimmed hat, nursing a lap-dog. Dated 1525. Black chalk, on green paper.
J. P. Heseltine, Esq. — **Albert Dürer.**

320 Concert of Angels. Composition of seven figures. Signed with monogram, and dated 1521. Pen and bistre.
F. T. Palgrave, Esq. — **Albert Dürer.**

321 A Triumphal Procession. An allegory. Signed and dated, "M. van Hemskerk, 1569." Pen and bistre.
Duke of Devonshire, K.G. — **Martin van Hemskerk.**

322 The Crucifixion. A composition of numerous figures, with extensive landscape. Signed on l. "Johan Wieriex, inventor." Highly finished; pen and bistre.
James Knowles, Esq. — **John Wierix.**

LENT BY ARTIST.

323 Studies of five Heads. In oil, on brown paper.
Edward J. Poynter, Esq., R.A. **Nicholas Poussin.**

324 Bust of a Man, with fur cap and collar; seen in front. Signed "M + S." Pen and bistre.
J. P. Heseltine, Esq. **Martin Schongauer.**

325 A Procession of numerous small Figures, two on horseback. Pen and bistre.
Duke of Devonshire, K.G. **Adam Elsheimer.**

326 Sketches of Cherubs playing musical instruments; also some sketches for architectural ornaments. Pen, tinted with water-colour.
Edward J. Poynter, Esq., R.A. **Albert Dürer.**

327 Apollo holding a globe and a bow. Signed with the monogram. Pen and ink. In the British Museum is a more finished study for this figure, holding a vase and a sceptre.
Edward J. Poynter, Esq., R.A. **Albert Dürer.**

328 An Historical Composition. On r. a young woman is being led away to execution, a king following; on l., a boy; numerous figures. Signed and dated on l., "Martinus van Heemskerk, inventor, 1562." Pen and bistre.
Duke of Devonshire, K.G. **Martin van Hemskerk.**

329 Two Sketches of Buildings at Rome. Above, the Forum Romanum, with the Coliseum in the distance; below, a view on the ancient Piazza di San Pietro, with the Loggie del Vaticano to r. Pen and bistre.
Duke of Devonshire, K.G. **Martin van Hemskerk.**

330 A Royal Saint. Half figure, crowned, and vested in a cope, with six smaller half-length figures of saints. Vellum.
Rev. J. Fuller Russell. **Don Silvestro (Camaldolense).**

331 Head of a Man. Black chalk.
F. Seymour Haden, Esq. **Cornelius Visscher.**

LENT BY ARTIST.

332 Portrait of the Artist. Bust, turned to r. Signed, above on r., "C. V." Black chalk.
Jeffery Whitehead, Esq. **Cornelius Visscher.**

333 Study of a Horse, standing to r. Black chalk.
F. Seymour Haden, Esq. **Albert Cuyp.**

334 A Ship coming into Port: the sailors are mounting the shrouds to take in the mainsail. Signed "L. B." Pen and bistre, washed with indian ink.
Edward J. Poynter, Esq., R.A. **Ludolph Backhuysen.**

335 Simon, Lord Lovat. Bust, seen in front. Black chalk.
Jeffery Whitehead, Esq. **William Hogarth.**

336 Portrait of Dr. Wolcot. Bust. Finished drawing in chalk.
J. H. Anderdon, Esq. **Ozias Humphrey, R.A.**

337 Study of a Pineapple. Signed, and dated 1821. Pen and water colours.
Lord de Tabley. **J. M. W. Turner, R.A.**

338 A Study. Full length figure to l., sitting. Pen drawing, washed with indian ink.
T. Woolner, Esq., R.A. **William Hogarth.**

339 Two Sheets of Studies of a school and children. Pen and ink, partly coloured.
F. T. Palgrave, Esq. **Thomas Stothard, R.A.**

340 Study for Cymon and Iphigenia. Pen and sepia.
F. T. Palgrave, Esq. **Sir Joshua Reynolds, P.R.A.**

341 Figures in Italy: two mothers with children on their laps. Pen and indian ink.
F. T. Palgrave, Esq. **John Flaxman, R.A.**

342 Portrait of the Artist: head, to r.; nearly life size. Black chalk, highly finished.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

LENT BY ARTIST.

343 Study of the Painter himself, for figure in the Tragic Muse. Black chalk.
Henry Vaughan, Esq. **Sir Joshua Reynolds, P.R.A.**

344 Sheet of eleven Designs, principally figures in movement. Pen and ink.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

345 Sheet of nine Designs: females and children. Pen and indian ink.
F. T. Palgrave, Esq. **John Flaxman, R.A.**

346 Sheet of twelve Designs: small compositions. Pen and pencil.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

347 Sheet of eight Designs: female figures. Pen and ink.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

348 Sketch of the Painter's Daughter. Full-length figure, sitting to r. Pencil.
Frederick Piercy, Esq. **Thomas Gainsborough, R.A.**

349 Studies for the Statue of Lady Louisa Jane Russel at Woburn Abbey. Above is a print taken from the statue by Chantrey.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

350 Landscape: a road through a wood. Black chalk.
F. T. Palgrave, Esq. **Thomas Gainsborough, R.A.**

351 Sheet of nine small Compositions: women and children. Pen and ink.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

352 Portrait of a Gentleman. Half length, sitting in front. Red and black chalk.
G. Richmond, Esq., R.A. **Ozias Humphrey, R.A.**

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353 Old Woman, young Woman, and Child. Study made in Rome. Pen and ink.
T. Woolner, Esq., R.A. John Flaxman, R.A.

354 Prayer: a mother and child. Full-length figures. Water colour.
Mrs. Keightley. Thomas Stothard, R.A.

355 Design for Monument to a Schoolmaster: three youths with books, one writing on the wall. Pencil, washed with indian ink.
T. Woolner, Esq., R.A. John Flaxman, R.A.

356 Landscape: a hill with trees, and a house on l., a road on r. Black and white chalk, on tinted paper.
Jeffery Whitehead, Esq. Thomas Gainsborough, R.A.

357 Early Morning: ploughing. A sketch in water colours.
George Richmond, Esq., R.A. Henry Walter.

358 A Youth, with Child on Shoulder, a girl behind. Pen, washed with indian ink.
T. Woolner, Esq., R.A. John Flaxman, R.A.

359 "Visit the Sick." Study for the "Acts of Mercy." Three figures. Pen, washed with indian ink.
T. Woolner, Esq., R.A. John Flaxman, R.A.

360 Study for the large picture of the "Day of Retribution," belonging to the Society of Arts. Pen, washed with indian ink.
G. Richmond, Esq., R.A. James Barry, R.A.

361 "Comfort the Afflicted." Study for the "Acts of Mercy." Composition of three figures. Pen, washed with indian ink.
T. Woolner, Esq., R.A. John Flaxman, R.A.

362 "Deliver the Captives." Study for the "Acts of Mercy." Composition of four figures. Pen, washed with indian ink.
F. T. Palgrave, Esq. John Flaxman, R.A.

LENT BY ARTIST.

363 Consecration of Archbishop Parker. Composition of seven figures. Black and white, on tinted paper.
G. Richmond, Esq., R.A. **William Dyce, R.A.**

364 "Instruct the Ignorant." An old man, a youth, and a girl, sitting on the ground, and reading the Bible. Pen, washed with indian ink.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

365 A Man reading in the Bible, in front of a woman with three children. Pen, washed with indian ink.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

366 Study for the large picture of the "Day of Retribution," belonging to the Society of Arts, containing King Alfred, Solon, and others. Pen and indian ink.
G. Richmond, Esq., R.A. **James Barry, R.A.**

367 Landscape: view of a village. Black chalk, heightened with white, on tinted paper.
Jeffery Whitehead, Esq. **Thomas Gainsborough, R.A.**

368 Battle Scene: warriors on foot and on horseback. Pen and indian ink, washed.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

369 Design of Woman and Child. Pen and indian ink, washed.
T. Woolner, Esq., R.A. **John Flaxman. R.A.**

370 Sketch of a Woman and two Children. Pen and indian ink, washed.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

371 Portrait of Thomas Banks, R.A., Sculptor. Bust, turned to left.. Inscribed "Drawn from the life, June 22, 1804." Black chalk.
E. J. Poynter, Esq., R.A. **John Flaxman, R.A.**

372 "Charity": mother and two children. Pen and indian ink, washed.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

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373 Cottage. Black chalk, heightened with white, on tinted paper.
F. T. Palgrave, Esq. **Thomas Gainsborough, R.A.**

374 Seven Studies from the Life. Pen and indian ink.
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375 Design for the Monument erected at Hafod in memory of Miss Johnes by Chantrey. Pen and indian ink, washed.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

376 Portraits of the Tulk Family. Five figures.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

377 The Poet's Dream. A water colour.
F. T. Palgrave, Esq. **Thomas Stothard, R.A.**

378 Portrait of Mrs. Wolfe and Son. Pencil drawing, partly coloured.
Mrs. Keightley. **Sir T. Lawrence, P.R.A.**

379 Distribution of Prizes at the Society of Arts. Pen and ink.
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380 Sketch of a Woman kissing a Child's Hand. Pen and indian ink.
T. Woolner, Esq., R.A. **John Flaxman, R.A.**

381 Eight Studies from the Life. Pen and ink.
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382 Nine Figure Studies, partly from nature. Pen and ink.
F. T. Palgrave, Esq. **John Flaxman, R.A.**

383 Melrose Abbey. Pencil drawings.
F. T. Palgrave, Esq. **Samuel Prout.**

384 An Arabian Horse, belonging to Sir Charles Forbes, Bart. Signed with initial. Water colour.
G. R. Ward, Esq. **James Ward, R.A.**

LENT BY ARTIST.

385 Studies of Hawks. Pen and indian ink.
G. R. Ward, Esq. **James Ward, R.A.**

386 Head of a Sheep. Water colour.
G. R. Ward, Esq. **James Ward, R.A.**

387 A Fish. Signed with initials, and dated 1824. Finished water colour.
Lord de Tabley. **James Ward, R.A.**

388 Lady Georgiana Gordon. Bust, to r. Pencil drawing in an oval.
Jeffery Whitehead, Esq. **Sir Thomas Lawrence, P.R.A.**

389 Jedburgh Abbey. Pen and indian ink.
F. T. Palgrave, Esq. **Samuel Prout.**

390 Landscape: a pool with trees. Signed with initials. Black chalk, heightened with white, on coloured paper.
G. R. Ward, Esq. **James Ward, R.A.**

391 Studies of Sheep: the trunk of a tree in centre. Signed with initals. Black chalk.
G. R. Ward, Esq. **James Ward, R.A.**

392 Head of a Sheep, to l. Signed with initials. A finished water colour.
G. R. Ward, Esq. **James Ward, R.A.**

393 Study of two Females surprised and alarmed. Black chalk, heightened with white.
Jeffery Whitehead, Esq. **François Boucher.**

394 A Breeze at Sea; with ships and boats. Pen and indian ink, washed. Signed on a boat "L. B."
James Knowles, Esq. **Ludolph Backhuysen.**

395 Drawing for "Les Malheurs de la Guerre." Pen, washed with indian ink.
F. Seymour Haden, Esq. **James Callot.**

LENT BY ARTIST.

396 Interior of the Church of St. Mary at Utrecht. Black and white chalk, outlined with the pen. Inscribed below "Ste. Maryen kerck, binnen uÿttrecht." Signed, "Pr. Saenredam," and dated, "July, 1636."

Edward J. Poynter, Esq., R.A. **Peter Saenredam.**

397 Two Women sitting on the ground. Red chalk.

F. Seymour Haden, Esq. **Antoine Watteau.**

398 Landscape: trees in foreground, a village in the distance. Black chalk.

F. Seymour Haden, Esq. **Jan van Huysum.**

399 Sketch of a Farmyard. Black chalk, shaded with bistre.

Edward J. Poynter, Esq., R.A. **Peter Molyn.**

400 Landscape: a town in the distance. Red chalk.

F. Seymour Haden, Esq. **Richard Wilson.**

401 Study for a Horse Fair. In the foreground a man on a kicking horse. Numerous other figures and a cabaret in the background. Brown chalk.

Jeffery Whitehead, Esq. **Philip Wouvermans.**

402 Drawing for "Les Malheurs de la Guerre." Pen, shadowed with indian ink.

F. Seymour Haden, Esq. **James Callot.**

403 Female milking a Goat. Behind her a pitcher, with another goat, and sheep. A cottage in the background. Red chalk.

Jeffery Whitehead, Esq. **Nicholas Berchem.**

404 Sea-face of Amsterdam. Signed "W V V." Pen, washed with indian ink.

F. Seymour Haden, Esq. **William van de Velde.**

405 Marguerite de Valois. Head, to l. Black and red chalk.

Alfred Morrison, Esq. **François Clouet,** called **Janet.**

LENT BY ARTIST.

406 Apollo and Daphne, with cupids. Pen and bistre.
Duke of Devonshire, K.G. **Nicholas Poussin.**

407 The Triumph of Bacchus. Pen and bistre, heightened with white.
James Knowles, Esq. **Rubens.**

408 Two Sketches; above, a mythological subject; below, a battle-piece. In an oval. Pen and indian ink, washed.
H.M. The Queen. **Nicholas Poussin.**

409 Landscape: waterfall. Pen and bistre, washed and heightened with white.
Earl of Leicester, K.G. **Gaspar (?) Poussin.**

410 The Gate of Gennazzano, in the Campagna. Pen and bistre, washed.
James Knowles, Esq. **Claude.**

411 Bacchus and Attendants, reposing. Pen and bistre, washed.
James Knowles, Esq. **Nicholas Poussin.**

412 The Agony in the Garden. Composition of six figures. Pen and indian ink, washed, tinted paper.
H.M. The Queen. **Nicholas Poussin.**

413 Five Cupids. Design for over a chimney-piece. Water-colour drawing.
Jeffery Whitehead, Esq. **J. de Witt.**

414 Landscape Composition: figures and sheep in foreground. Pen and bistre, washed with indian ink. On the back of the drawing is part of an inscription in Claude's own hand, dated "à Rome, ce 28 Mai 1663."
Edward J. Poynter, Esq., R.A. **Claude.**

415 Landscape Composition, with figures in the foreground. Drawn in indian ink, and highly finished with warm bistre and white.
Edward J. Poynter, Esq., R.A. **Claude.**

LENT BY ARTIST.

416 LANDSCAPE, with circular building in distance. Sepia, on blue paper.

J. P. HESELTINE, ESQ. **Claude.**

417 VIEW OF THE BELVEDERE AND FORTIFICATIONS OF THE VATICAN AT ROME. Pen and bistre, washed.

EARL OF LEICESTER, K.G. **Claude.**

418 LANDSCAPE: the finding of Moses, in the foreground. Signed "Claudio IV." Pen and bistre, washed.

DUKE OF DEVONSHIRE, K.G. **Claude.**

419 LANDSCAPE: large trees, a bridge in the foreground, mountains and village in the distance. Pen and bistre, washed.

DUKE OF DEVONSHIRE, K.G. **Claude.**

420 CATTLE AT A POND: large trees in the middle ground. Signed and dated, "CLAUDIO IV. ROMÆ 1662." Pen and bistre, washed.

EARL OF LEICESTER, K.G. **Claude.**

421 RUINS AND CATTLE: a Roman village on a hill. Pen and bistre, washed.

EARL OF LEICESTER, K.G. **Claude.**

422 STUDY OF TREES in the Villa Madama on the Monte Mario, near Rome. Inscribed "Claudio fecit: fatto a la Vigna Madame." Pen and bistre, washed.

JAMES KNOWLES, ESQ. **Claude.**

423 A SEAPORT AT SUNRISE, with ships and figures. Black chalk, on blue paper, heightened with white.

J. P. HESELTINE, ESQ. **Claude.**

424 LANDSCAPE: large trees, a river in the centre, the figures on the r. intended to represent a "riposo." Pen and bistre, washed. Signed "Claudio IV. F., Roma."

HENRY VAUGHAN, ESQ. **Claude.**

LENT BY ARTIST.

425 The Harbour of Genoa. Pen and sepia, washed.
Earl of Leicester, K.G. **Claude.**

426 Landscape: a palace to the l., Pan and satyrs on r. Signed and dated, "Claudio inventor fecit, Roma, 1671." Pen and bistre, washed.
Earl of Leicester, K.G. **Claude.**

427 Large Classic Composition: palaces on a lake to r., large trees on l., five figures in foreground, with the inscription "Dea ninfa egeria." Signed and dated, "Claudio IV. F., Roma, 1670." Pen and bistre, washed.
Earl of Leicester, K.G. **Claude.**

428 Landscape, with mythological subject: on r., the Pantheon of Rome; behind it a town on a high rock; an archway to l.; view on sea behind; five figures in foreground; inscribed "La Sibilla cumana mostro a Enea il tempio, libro sesto di Virgilio." Signed and dated, "Claudio inve., Roma, 1675." Pen and bistre, washed.
Duke of Devonshire, K.G. **Claude.**

429 Landscape: cattle in foreground, the Tiber in the middle ground. Pen and bistre, washed.
Duke of Devonshire, K.G. **Claude.**

430 Study of a Landscape. Pen and bistre, washed.
F. Seymour Haden, Esq. **Claude.**

431 Landscape: castle and figures. Pen and bistre, washed.
James Knowles, Esq. **Claude**

432 Moses and the Burning Bush. Signed and dated, "Roma, 1660, Claudio Gillee." Sketch in water colours.
Henry Vaughan, Esq. **Claude.**

433 Landscape, sheep in foreground. On the back, in the artist's handwriting, "Claudio, 1648, Roma." Sketch in water colours.
James Knowles, Esq. **Claude.**

LENT BY ARTIST.

434 Portrait of a little Girl. Half-length figure, standing, to l. In bistre.

National Gallery. **Rubens.**

435 Winged Female Figure; two men on l. Sketch for ornamental sculpture. Pen and bistre, washed.

National Gallery. **Rubens.**

436 Fall of the Damned. Black and red chalk.

National Gallery. **Rubens** (attributed to).

437 Study for a Head of Christ. Black chalk.

J. P. Heseltine Esq. **Rubens.**

438 Portrait of a Lady. Bust, to l. Black and red chalk.

National Gallery. **Rubens.**

439 Crucifixion. Study from the celebrated picture at the Antwerp Museum.

National Gallery. **Rubens** (attributed to).

440 Martyrdom of a Saint. Composition of eighteen figures. Sketch in water colours.

National Gallery. **Rubens.**

441 Head of a Lady. Bust, seen in front. Sketch in water colours.

National Gallery. **Rubens.**

442 Study of a Lioness. Seen from behind. Black chalk, and washed with indian ink.

National Gallery. **Rubens.**

443 Portrait of the Artist's Second Wife, Helena Fourment; full-length figure, sitting, in front. Black chalk, slightly heightened with red and white.

J. P. Heseltine, Esq. **Rubens.**

LENT BY ARTIST.

444 Martyrdom of St. Lawrence. Composition of five figures. Black chalk.

Jeffery Whitehead, Esq. **Rubens.**

445 Slight Sketch of Family Group of the artist, his wife, and child, for the picture at Blenheim. Pen and bistre.

Edward J. Poynter, Esq., R.A. **Rubens.**

446 Baruch copying from the Roll of Jeremiah; an angel standing behind. Red chalk.

Jeffery Whitehead, Esq. **Rubens.**

447 Study for a Figure of Abel lying dead. Red chalk.

Edward J. Poynter, Esq., R.A. **Rubens.**

448 Study of a Man's Head. Seen in front. Black chalk, on tinted paper.

Jeffery Whitehead, Esq. **Rubens.**

449 Christ on the way to Calvary. Black chalk, on tinted paper.

James Knowles, Esq. **Vandyck.**

450 The Head of a Priest: study for the picture of "St. Bonaventure receiving the Communion" in a church at Mechlin. Black chalk, on tinted paper.

Jeffery Whitehead, Esq. **Vandyck.**

451 Study for the Etching of the Presentation of Christ to the People: composition of three half-length figures. Pen and bistre.

Jeffery Whitehead, Esq. **Vandyck.**

452 Landscape. A water colour.

F. T. Palgrave, Esq. **Vandyck.**

LENT BY ARTIST.

453 Scene in a Village Street: twelve figures. Pen, shadows with indian ink.
Jeffery Whitehead, Esq. **Adrian van Ostade.**

454 Study for the "Gathering of the Manna." Red chalk.
F. T. Palgrave, Esq. **Rubens.**

455 Two Frigates sailing in company. Pen and bistre, washed with indian ink.
Edward J. Poynter, Esq. **Ludolph Backhuysen.**

456 Study of Trees. Pen, washed with indian ink.
F. Seymour Haden, Esq. **Jan Both.**

457 Cows. Pen and bistre, washed with indian ink.
J. P. Heseltine, Esq. **Adrian van de Velde.**

458 Tree Scenery. Water colour.
F. T. Palgrave, Esq. **Vandyck.**

459 Boors playing at Bowls, and Carousing: twenty-three figures. Black chalk, on tinted paper, heightened with white.
Edward J. Poynter, Esq., R.A. **David Teniers.**

460 Study of a Ship. With notes in the painter's handwriting. Pen and ink.
F. Seymour Haden, Esq. **William van de Velde.**

461 Cottages. Pen and wash.
J. P. Heseltine, Esq. **Rembrandt.**

462 A River Scene. Signed and dated on a boat in foreground, "v. G., 1651." Black chalk, washed with indian ink.
J. P. Heseltine, Esq. **Jan van Goyen.**

463 Crucifixion. Pen and bistre. Probably a study for the small etching.
J. P. Heseltine, Esq. **Rembrandt.**

LENT BY ARTIST.

464 Shore of a River, with a cottage, figures, and boats. Signed "P. Molyn." Black chalk, washed with bistre.

J. P. Heseltine, Esq. **Peter Molyn.**

465 View of a Town in Holland: a canal in centre. Signed and dated, "v. G., 1653." Black chalk, washed with indian ink.

Jeffery Whitehead, Esq. **Jan van Goyen.**

466 Schoolmaster and Boys: nine figures. A sketch in pen and bistre.

Henry Vaughan, Esq. **Rembrandt.**

467 Old Man seated in a chair, with his legs crossed. Black chalk.

J. P. Heseltine, Esq. **Rembrandt.**

468 King on a Throne, with kneeling figure in front, and numerous attendants. Pen and bistre.

Jeffery Whitehead, Esq. **Rembrandt.**

469 Sketch of a Landscape, with man leaning against the door of a cottage. Signed and dated, "Rembrandt, 1644." Sepia.

J. P. Heseltine, Esq. **Rembrandt.**

470 A Man putting the Collar on a Horse. Signed "P H L W" (the P H L contracted). Indian ink.

J. P. Heseltine, Esq. **Philip Wouvermans.**

471 A Fish House. Sepia.

F. Seymour Haden, Esq. **Jan Lievens.**

472 Study of three Pigs. Sepia.

F. Seymour Haden, Esq. **Rembrandt.**

473 The Queen of Sheba at a repast, seated at a table; five figures. Pen and bistre.

Jeffery Whitehead, Esq. **Rembrandt.**

LENT BY ARTIST.

474 Landscape: a tower in centre. Pen and indian ink, washed.
F. T. Palgrave, Esq. **Rembrandt.**

475 Schrejers Tooren at Amsterdam. Pen and bistre, washed.
J. P. Heseltine, Esq. **Rembrandt.**

476 Adoration of the Shepherds. Drawing for the picture in the National Gallery. Pen and bistre, washed.
F. T. Palgrave, Esq. **Rembrandt.**

477 Study for the principal figure in the etching called "The Gold Weigher." Sepia.
J. P. Heseltine, Esq. **Rembrandt.**

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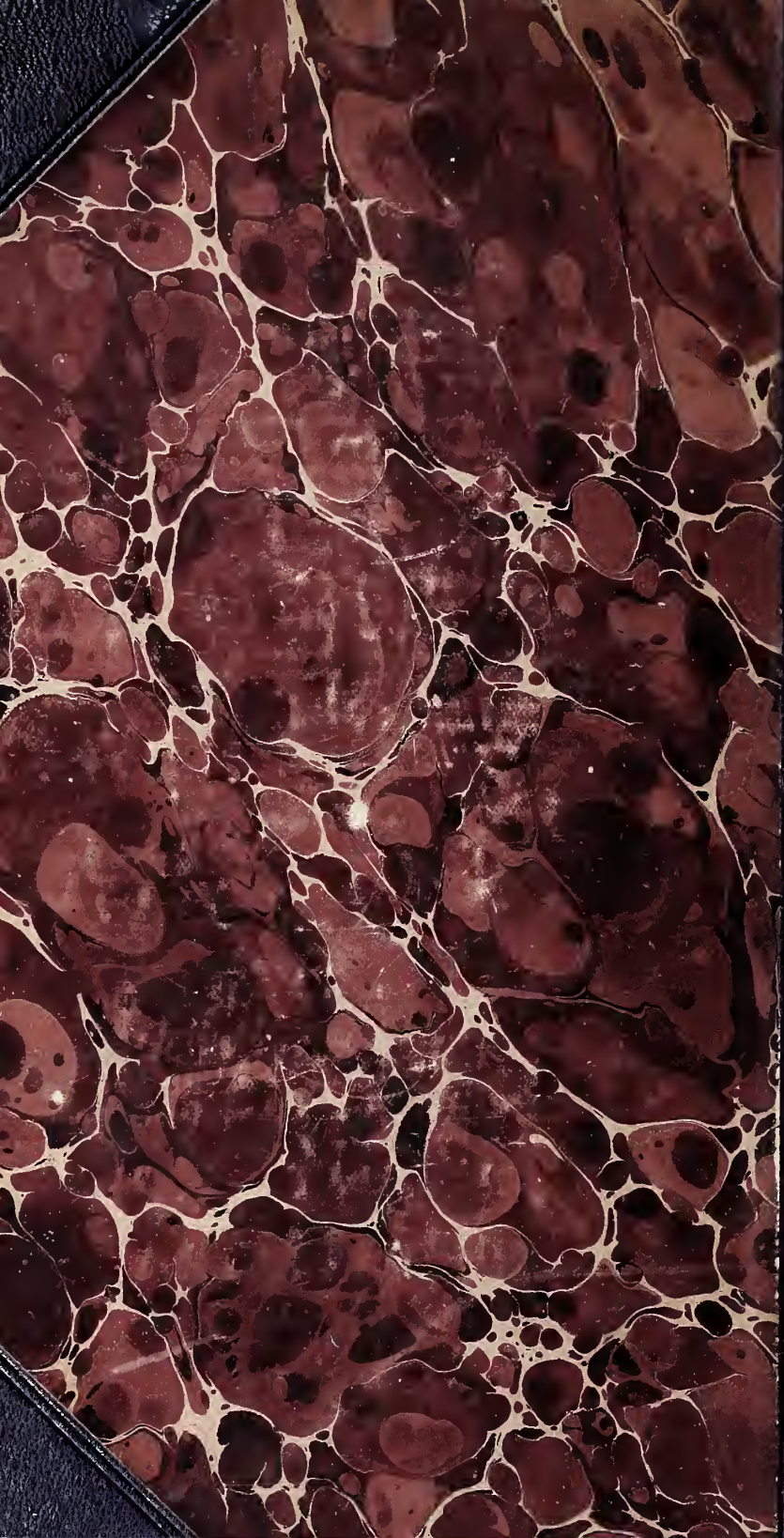
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